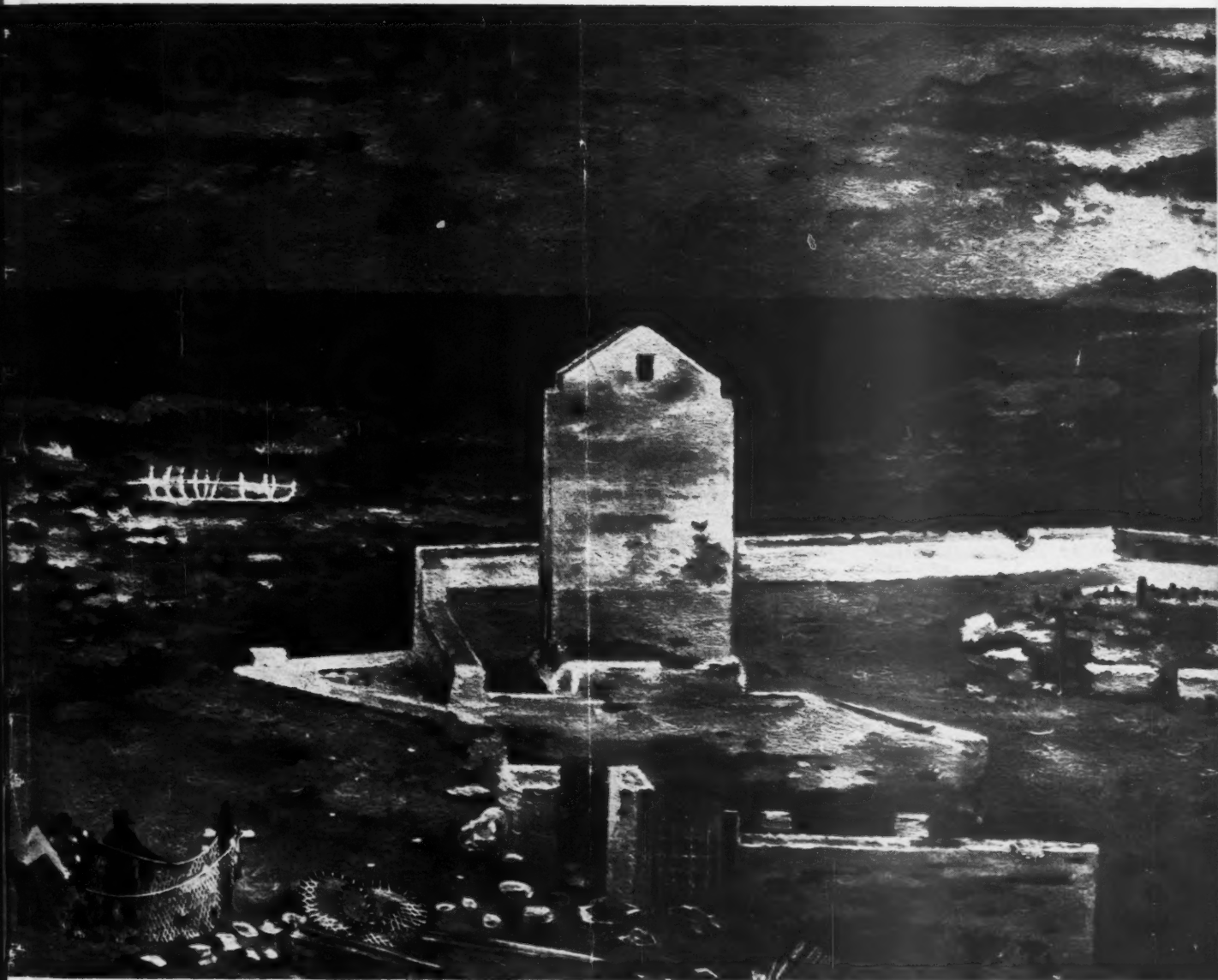


OCTOBER 1, 1942

THE

Art digest



The Gulf by John W. Taylor. Fourth Pepsi-Cola Prize. See Page 9

THE NEWS MAGAZINE OF ART 35 CENTS



"Repos"
Alan Wood-Thomas

"Horsefly"
Charles Seliger



This is one of a series of advertisements showing the work of French and American artists associated with our Gallery.

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Chet La More's new work is currently showing until October 8.

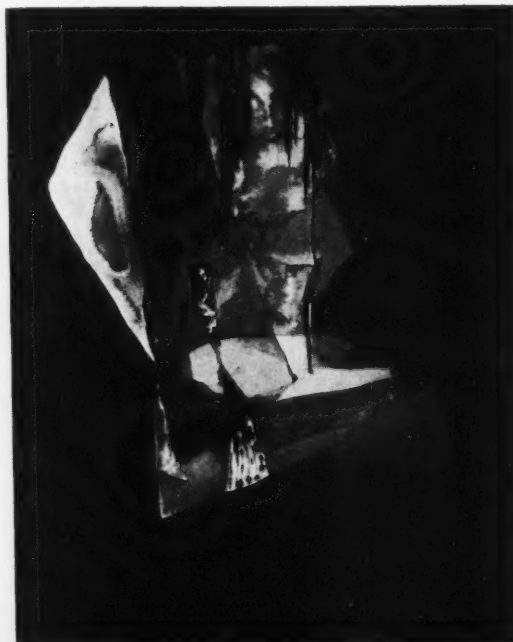
Carl Podszus' paintings, drawings and jewelry will be placed on exhibition from Oct. 25 to Nov. 13.

Alan Wood-Thomas' canvases will be on view November 15 to December 4.

Charles Seliger will show his new work in the early Spring.

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A Modern Viewpoint

By Ralph M. Pearson

On Spending Money

Opportunities for constructive spending are so enormous in this strange art world of ours and the value to society and the spender are so satisfying when purchases or gifts cause works of art to be produced, one would expect to see thousands of monied people constantly prowling the highways and byways of art in search of genuine talent to support—(instead of in search of antique shoppes).

I can think of the names of five or six wealthy persons who have so acted in the past forty years; personally I have known but one—Mr. Edgar A. Levy, who, in 1928, backed the American Designer's Gallery for one year with a \$20,000 subsidy.

Little people, yes. Many of them there who spend their fives, twenties and hundreds to buy from artists. Even I once spent half of all my available cash resources to buy a (five-dollar) print by an unfamous artist. And what a thrill I got. And what a thrill all of us small art buyers get from our big and socially important acts.

There are brave small enterprises in art in every community which the small patrons keep alive with their daring purchases. For instance:

In New York there is a Collectors of American Art, the brain child of Emily Francis, now grown to the not-so-small size of 816 members, after years of her indefatigable missionary work. "To Encourage the Production and Distribution of Fine Art in America" is the slogan. The purchase of 816 works, from prints to paintings and sculptures, and their free distribution every December to the like number of members—(selections made by lot)—is the action. Anyone can join by paying \$5 annually and immediately share in the excitement of "creating, through ownership, of a nation-wide desire to own the works of American painters and sculptors, so they may have a fighting chance to earn their living by brush and chisel." The address of the Collectors is 106 East 57th Street, New York City 22, N. Y.

The National Serigraph Society is a very important organization of serigraph artists, now in its eighth year of growth, and booming in artist and associate membership production, promotion and distribution activities. It was started by the practicing artists to promote and protect the silk screen medium and has done so valiantly in an uncompromising drive. Associate members pay \$10 a year and have their choice of one original print from the annual exhibition. Its address is 38 West 57th Street, New York City 19, and Doris Meltzer is its devoted director.

Support for organizations like these causes works of art to be produced in our day. Buying expensive jewelry and such from swanky millionaire business firms, and old masters, causes no works of art to be produced.

Imagine what a check for a thousand dollars would mean to a group of serious workers.

WATERCOLORS

by

CHARLES CULVER

October 4 - 23

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(The Chautauqua Art Center is a summer school of art open during the months of July & August. For complete information write: Mrs. L. H. Hartzell, Sec., Chautauqua, New York.)

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To Oct. 16

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The Art Digest

Vol. 23, No. 1

October 1, 1948

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The Art Digest is published semi-monthly October to May and monthly June to September by The Art Digest, Inc., at 116 East 59th Street, New York 22, N. Y., U.S.A. Peyton Boswell, Jr., President, Marcia Hopkins, Secretary; H. George Burnley, Business Manager. Entered as second class matter Oct. 15, 1930, at Post Office of New York, under the Act of March 3, 1879. Subscriptions, \$4.00 a year in U.S.A.; Canada and Foreign, \$4.40; single copies 35 cents. Change of address: Send both old and new addresses and allow three weeks for change. Not responsible for unsolicited manuscripts or photographs. Editorial and Advertising Offices, 116 East 59th St., N. Y. 22, N. Y. Telephone PLaza 9-7821. Indexed in Art Index.

A Question of Cents

SIR: I don't want to minimize the superb job Chicago and the Art Institute did in getting 144,000 visitors to the exhibition of the Berlin masterpieces. But you might have mentioned, as the New York Times did, that the basic admission fee in Chicago was 25 cents, against 50 cents here and in New York. It is funny "what a whale of a difference just a few cents makes."

—FISKE KIMBALL, Director,
Philadelphia Museum.

Ed.: Chicago charged 25c at the gate, another 25c in the gallery.

A Question of Theft

SIR: This is to thank you for answering a question for me. On page 17 of your July 1 issue, under the heading "Love and Hate on the Art Front," you use the words: "demoralized world." That does it! For the past 20 years there has been a sacrilegious waste of canvases, paints, brushes, sculpturing materials, etc., at accepted "schools," "academies" and galleries. Now you decry a "demoralized world." The imbeciles who dared create and exhibit those monstrosities—and the critics who condone them—are not immoral. No! They are the only ones "in step"—it's the world that's wrong!

Your story of the "theft" of some of these "accidents," illustrated in your article, is intriguing. Perhaps it was not theft after all. A few real artists may have cleaned out some of the rubbish in sympathy toward the public.

—E. W. WALTHERS, Manitowoc, Wis.

Wants Collector Jury

SIR: Replying to Everett Warner's request, I believe a jury of art collectors would be the most competent. A button collector knows more about the beauty and value of buttons than any button manufacturer. Would also like to see non-artist juries selected from the locality in which the exhibition is held, so that local art tendencies may develop and so that every artist might find the locality in which his work would be valued.

—JULIA THECLA, Chicago. (Artist).

Ed.: Returns on the Warner poll are coming in; results will be published later. To date all-artist jury leads by a wide margin among professional artists.

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PEYTON BOSWELL

Comments:

Civil War in Syracuse

BECAUSE she permitted her lawyers to employ the habitual vagueness of legal terminology in her last will and testament, the true wishes of a noted Syracuse art patron are in danger of being misinterpreted—resulting in irreparable injury to the community and the memory of this civic-minded donor.

When Helen S. Everson, one of the most generous contributors to the Syracuse Museum of Fine Arts, died seven years ago she left the bulk of her estate in trust "for the purpose of founding, erecting and maintaining a museum of art to be known as the Everson Museum of Art." Then, realizing the inadequacy of her gift for such a purpose, Miss Everson added the following paragraph: "Said trustees may also transfer and turn over the property and trust funds coming into their hands as such trustees to any corporation or association organized for a like purpose."

Obviously, Miss Everson had in mind the small but nationally famous Syracuse Museum, of which her brother had been a charter member when it was founded 50 years ago, and to which she had given so much of her attention.

That should have settled the issue, for the Syracuse Museum alone in the city had been organized "for a like purpose." However, at this point Syracuse University entered rival claims for the estate, with the result that the fat was in the fire and the lawyers' laps. And since the Bank Board, handling the estate, is composed largely of Syracuse University graduates, the contest has turned into something of a local civil war. College loyalty is a fine thing, but mature perspective should consider the greater good for the greater number—in this case the financial reinforcement of a long-established art museum that has brought Syracuse international advertising and supplied both education and aesthetic pleasure to its citizens.

No city the size of Syracuse can support two art museums. It already possesses one of the best managed in the country. To construct a competing museum would be folly and would reflect on the judgment of the trustees who naturally have the general welfare of their city at heart. To expend the Everson estate to duplicate community services would not further that objective. Surely the University, as part of its ambitious program, could co-operate more fully with the art museum and concentrate on its excellent art department—even to the point of giving major importance to ceramics, a craft that now finds its world exhibition center in Syracuse through the famous ceramic national shows held annually at the museum.

In an effort to bring the argument to a decision, after all these years, the Syracuse Museum is circulating a petition that has been signed by thousands—including a former Chancellor of Syracuse University and Dorothy Thompson, one of the University's most noted graduates. It is our hope that many others will display the same broad scope of thought and Syracuse will have one great museum, not two minor competitors contending with split resources.

Abstract Academicians

THIS PAST SUMMER Paris began again to assert herself as a world art center, having solved to some degree the fundamental questions of food, clothing and shelter. At the Orangerie, in the Tuileries Garden, there was presented a

huge exhibition of 144 paintings by David, gathered from all over the world to celebrate the second centenary of the birth of Napoleon's favorite. Concurrently on view at the Palais de New York was perhaps the largest exhibition of abstract art ever held, called the "Salon des Realites Nouvelles." It comprised work from 17 nations (the United States was represented exclusively by loans from the Museum of Non-Objective Art).

Emily Genauer of the New York *World-Telegram* saw both exhibitions. While conceding that the exhibits might not be representative of the various countries, she was sorely puzzled by the enthusiasm of the young Paris abstract painters for David. "What possible connection could there be between an artist whose favorite subjects were Brutus and the Horatii posed nude in the attitudes of antique sculpture, and young artists of 1948 who find aesthetic validity only in geometrical shapes and vivid color passages devoid of any semblance to recognizable objects or figures?"

Miss Genauer then sat down and arrived at a very logical conclusion, one that has been gaining greater credence these past few years—we now have two official academies, the naturalistic and the abstract, both strangled by formalized conventions. Writes Miss Genauer of the Paris abstract exhibition:

"One went by room after room, never knowing quite where the exhibition of one country started and another stopped, or even where one artist's work left off and another's began.

"Some of the items on view were skilled and some were inept. A very few revealed imagination and poetic feeling. Most, with their bold colors and dramatic shapes, were at least arresting and decorative.

"But of originality or individuality there were almost no signs. It was as if each of the hundreds of artists represented had decided in his studio in Argentina or the United States or Luxembourg or Switzerland that in that decade just before and after World War I, art, through the experiments of the cubists, reached its apogee; that it was futile even to attempt to carry these experiments further; sacrilegious to make any personal aesthetic statements of one's own; shameful to paint individual, or, for that matter, *any* emotion. Everything from here on in must be codified, formalized, ordered.

"And what has all this to do with David? It *could* be that the abstract artists recognize that in David's pedantic pictures of ancient heroes there is as little vitality or passion as in their own excursions into plane geometry; that he, too, except in a few fine portraits, eschewed all the excitement of thought, emotion and invention. After all, he said so himself.

"The Greeks had no scruples about copying a composition, a gesture, a type that had already been accepted and used," David told his students. "They put all their attention and all their art on perfecting an idea that had already been conceived. They thought, and they were right, that in the arts the way in which an idea is rendered, and the manner in which it is expressed is much more important than the idea itself."

"It could be that many young abstract painters see David's doctrine as a justification of their own endless rehashing of Mondrian, Leger, Picasso, Kandinsky and all the other true innovators of abstraction two or three decades ago."

And there you have clarified definitions of our two extreme schools of academic painting. The one on the far right is cursed by sterility of conception; the other by sterility of human emotion or contact. Of the two, I fear I am more bored with the latter, for I always like to know who did what to whom, and when I last saw it done.

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Watercolors in Chicago

By C. J. Bulliet

CHICAGO:—Turner in England and Cézanne in France, both able painters in oil, demonstrated that watercolor is no medium to be slighted. At approximately the same period as Cézanne, Winslow Homer in America was adding powerfully to the demonstration.

The late Robert B. Harshe, as director of the Art Institute of Chicago, brought that gospel to the Great Lakes region in the early 1920's, and though he had some difficulty at the start making Midwestern painters see the light, he put across eventually with a bang an annual watercolor show he established.

Following his death in 1938, the Art Institute combined his watercolor annual in series with the long-established annual American Exhibition of Paintings, alternating the mediums, oils one year, watercolors the next.

This is watercolor year at the Art Institute, and the 59th annual starts Nov. 4. The jury met Sept. 21 and 22 to choose the show and award \$2,400 in prizes. Jurors were Edmund Lewandowski, Milwaukee, and Cady Wells, Santa Fe, both painters, and Andrew C. Ritchie, director of the Albright Art Gallery, Buffalo.

Meanwhile, as a worthy curtain-raiser, the old-established Association of Chicago Painters and Sculptors, whose members once took watercolors lightly, are indulging in what has grown into a brisk annual at the Chicago Galleries Association.

Most of the participants are established oil painters, who have merely substituted pigments dissolved in water for color grains floating in oil and followed their familiar and established techniques. Some of them, however, sense the differences in expression that are possible and best, and while none has gone the amazing limits of a Turner, a Cézanne or a Winslow Homer, there are a few pictures in the show that smack of the dialect of the watercolor.

Two accomplished women painters, Edith Jane Cassady and Mary Spencer, both known favorably for their oils, come through with the watercolor touch. Both bring pictorial reports from the Far West, where they spent summer vacations, separately.

Miss Spencer left the beaten tracks of the too-well-mapped New Mexico and found something fresh to say about remote village churches and hamlets. Miss Cassady's sole entry is tiny but seething with life, *Olvera Street, Los Angeles*.

Oscar Soellner, who has a pagan wizardry of putting a weird kind of life into trees and leaves, expends his magic this time on an abandoned bird nest on the limb of a tree. Soellner will be recognized eventually as unique among American artists.

Walter Krawiec, Chicago's master of the circus, offers a quota of characteristic clowns and gaudy wagons, but this time he adds a farm scene, curiously "stepped up" from Midwestern clod-hopperism to something glamorous, without sacrifice of too much basic realism.

Paul Plaschke is a newspaper car-

[Please turn to page 35]

The Art Digest

THE ART DIGEST

Vol. 23, No. 1

The News Magazine of Art

October 1, 1948



The Assemblage: MARGARET TOMKINS.
Awarded \$1,500 Third Prize



New Year's Eve—Broadway:
GEORGE L. K. MORRIS (Medal)

Fifth and Best Pepsi-Cola Show Opens at National Academy

THE PEPSI-COLA ART COMPETITION and exhibition is now five years old—old enough to begin to show a definite personality of its own. Let us look at this offspring of a democratic, self-made father and an aristocratic mother and examine the conditioning that has, by now, stamped a certain character. The delicate infant was turned over to the mother's side of the family for upbringing, but the solicitous and very wealthy father has spared no expense in buying the best possible advice, and following it, as to changes of formula and expert care.

Although the youngster still doesn't show the creative vitality and fineness of the children of more homogeneous marriages, he appears much better disciplined and less schizophrenic than on his previous birthdays, some of which were pretty disturbing affairs.

The current Fifth Annual, now filling the National Academy Galleries, seems to us much the best integrated show thus far, and the most professional looking. The sloppy emotionalism and apparent amateurishness which was rampant last year, to the acute distress of those genuinely

interested in contemporary art, is conspicuously absent. Color, while still very important, is subsidiary to technique, particularly as to the problems of paint quality and textures, which is something that the layman can admire the more in experimental works even when the message, mood or subject eludes him.

There are still too few "important" pictures, and there are at least two reasons why all of Pepsi-Cola's thousands—a total of \$41,500 this year—fail to attract them in any quantity. First, top ranking artists are reluctant to tie up their best works for a year when museum purchase is a better bet and perhaps more important than a chance at the \$2,500 first prize; and second, many of this group feel that it is an indignity to submit to a jury.

There are also two obvious reasons for the improved homogeneity and general level of the exhibition. One man of uncommon taste and discernment—Director Roland J. McKinney—sat on all the juries, regional, national and the jury of awards, in each case along with one artist and one museum director. Also, the \$100 "prize" given each exhibitor, brought out a number of artists to whom a rental fee was a matter of principal.

There are neither shockers nor immortal masterpieces among the top four prizewinners. *Landscape* by Michael Jamieson, which won the \$2,500 first prize, looks rather undistinguished in black-and-white reproduction, but the glowing autumn coloring not only pulls the composition together but contributes to a gentle mood tinged with pleasant melancholy. Well executed in encaustic, it is also the November selection for the Pepsi-Cola Calendar. In the textured *Blue Table-Still Life* (\$2,000 second prize), Nan Lurie uses color to build form and create emotional impact.

Margaret Tomkins, who won an award and was an outstanding newcomer (to New York) in the Third Annual, re-

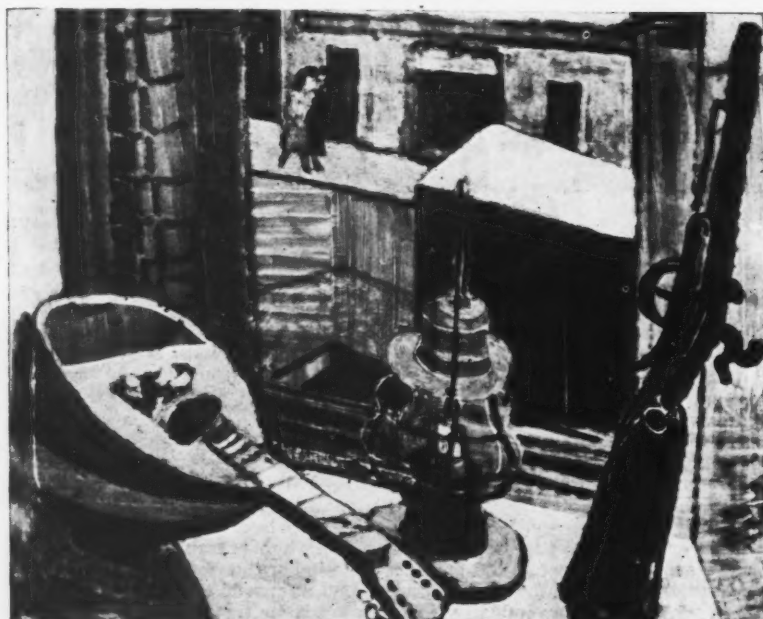
Blue Table Still Life: NAN LURIE. Second Prize, \$2,000



October 1, 1948



Landscape: MITCHELL JAMIESON. \$2,500 First Prize



Still Life with Gun: ERIC ISENBURGER. Medal Winner



Black Table Top: LAMAR DODD. Medal Winner

ceived the \$1,500 third prize for her symbolic abstraction, *The Assemblage*. Those who don't want the mental exercise or eye-strain of looking for the artist's explanation of the picture—"the static moment of being in the life cycle—a phenomenon of man and nature assembled as one"—may relax, enjoy its fine technical accomplishment, and get excited about it willy-nilly. Best of the lot is John Taylor's lyric, lonely and imaginative *The Gulf*, which won the \$1,000 fourth prize and will decorate the March calendar (see cover of this issue).

There are some excellent works among the ten medal winners, notably James Penny's unusual treatment of an *Open Window*; Sol Wilson's ruggedly honest *Bus Stop*; a charming *Still Life with Gun* by Isenburger; G. L. K. Morris' classic abstraction (one of the two or three in the show), *New Year's Eve On Broadway*; a strong still life, *Black Table Top* by Lamar Dodd and a sensitive figure, *Mary*—1948 by Sueo Serisawa. All of these, excepting the Morris, are representational works based on abstract principles.

Carl Morris does well with his semi-abstract *Fish*; Erle Loran's *Mexican Port* is forceful but perhaps over-assertive. Andree Ruellan's *Docks at Roundout* (calendar choice for September), is expert but a little dull, and Harry Scheuch, in *Along Forbes Street*, is still painting the same scene with improved know-how.

Aside from the three already mentioned, Pepsi-Cola went to the body of the show for the other nine calendar selections, which are outright purchases, as were those of last year. When you hang up your calendar on January 1, 1949, you will find *My Daughter, Carol* by Peter Hurd, decorating the page—a head-and-shoulders portrait of a young girl set before her father's native New Mexican background, all drenched in its crisp, golden light. In February we turn to a homely scene of the *Pepper Pot Quintet* practicing with their backs to the beholder, by Waldo Peirce. Cleveland's Clarence Van Duzer provides a sharp-focus (almost air-brush) circus *First Performance* for April, and Vaughn Flannery one of his light-hearted, slightly abstracted racing subjects, *Breakneck in Training*, for May.

Jean Liberte's typical, jewel-toned *Harbor at moonlight* (June) combines quality and appeal, while Adolf Dehn's dark *Jungle in Venezuela* (July) is salted with just a dash of the primitive. *Approaching Storm* by veteran Maurice Sterne (August) is a misty, mood poem; and *White Face Clown* by Benton Scott (October), whose work is new to me, is a convincing treatment of a well-worked, popular subject. *Olsen's Men* by Zoltan Sepeshy, which winds up the calendar year is one of the best paintings of its kind in the show, demonstrating again the always-consistent high level of this artist's production.

Among the remaining works there is a variety of fine paintings, including Alexander Brook's superb *Mood*, one of his most beautiful figures; Otis Dozier's *There Was a Moon*, also one of his best; Xavier Gonzalez' complex, beautifully painted *The Ram's Head*; Jack Levine's *Tombstone Cutter*; Sidney Gross' *On Shore*, in which he has consolidated his brand of modernism; Ejnar Hansen's sorrowful *Old Philosopher*; William Pachner's moving *Contemplation of Freedom* (reproduced Jan. 15, 1948 *Digest*); Foshko's sad-eyed *Poor Man*; Andrew Wyeth's *Afternoon*

(reproduced June, 1947 DIGEST) and Max Weber's *Refreshments*.

Just a few of the others noted for one reason or another are by Gertrude Abercrombie, Isabel Bishop, Lewis Daniel, Joseph De Martini, C. V. Donovan, Stephen Etnier, Donald Forbes, David Fredenthal, Richard Haines, Mervin Jules, Frank Kleinholz, Eugene Ludins, Sidney Laufman, Sigmund Menkes, B. J. O. Nordfeldt, Hobson Pittman, Henry Varnum Poor, George Ratkal, Fred Sexton (scholarship winner), Victor Tischler, Charles Umlauf, Frede Vidar and Karl Zerbe.

Two shockers encase the show, one at the top and one at the bottom. Rico Lebrun's black, bespattered *Magdalen* is as compelling as it is terrible, the most powerful canvas in the show. Robert Braun's *Victory*, executed with Daliesque craftsmanship, just leaves a bad taste in the mouth. A different kind of shocker is fine abstraction with touches of surrealism entitled *Cathedral*, by portraitist Gardner Cox.

One of the important functions of this exhibition is to give little-known artists a chance. It is also useful in giving New Yorkers a chance to see unfamiliar work of artists from other sections. These groups are smaller than heretofore, but the quality is higher, particularly in craftsmanship. Here we noted an abstract *Fishes in Motion* by Arthur Deshaies, archaic in feeling and executed in encaustic; the semi-surreal *Open-Eyed Futility* by Chester Engle, which has some beautiful passages of painting but just misses holding together; a purely surreal *Night* by Adolf Giehoff, inhabited by weird, rhythmic forms; a dark and moody abstraction by Simon Greco called *Exile*; *Summer Night* by Sarkis Sarkisian, derived from Modigliani but quite effective; a handsomely designed and executed *Driftwood* by Von Jaroehowski; *Farm Machinery* by Vincent O'Brien; *Loading the Nets* by Daniel Pierce; *Abandoned Warehouses* by Trew Hocker and *The Feet of Them That Sing* by Edward Biberman.

The four regional Fellowships of \$1,500 each, another generous facet of the program, designed to help promising but needy talent, were won by Fred Sexton of Los Angeles, Stanley Twardowicz of Columbus, William Halsey of Charleston and Charles Seide of New York City. Sexton and Seide are well represented in this show, as was Halsey in the last one, and Twardowicz is a dark horse.

A separate room is set aside for the four Fellows of last year, ostensibly for a report on progress. As such, it is a little disappointing. Martin Jackson, whose *The City* stood out in the 4th annual, supplies the best group, but there is too much similarity of theme. Roger Holt's simple, moody landscapes are honest, if diffident statements.

Last year, Pepsi-Cola spent \$35,950 for art, and we reluctantly decided that they did not get their money's worth. This year an additional \$5,550 was spent and the results are worth it. The rank and file visitor should find the 5th Annual enjoyable and more easily understandable as a picture of contemporary American painting.

After closing in New York on October 31, the exhibition will be shown at the Milwaukee Art Institute from November 19 to December 26; at the Des Moines Art Center from January 15 to February 15, and at the Butler Art Institute from March 15 to April 17.—Jo GIBBS.

October 1, 1948



Olsen's Men: ZOLTAN SEPESHY. \$1,800 Calendar Purchase



Approaching Storm: MAURICE STERNE. \$2,500 Calendar Purchase



The Harbor: JEAN LIBERTE. \$1,200 Calendar Purchase.



Racoon: BETTY DAVENPORT FORD
First Ceramic Prize, Los Angeles County Fair



Winter Rain: RICHARD HAINES
\$350 Purchase Prize, California Watercolor Society

Activities in California—Winners at the Los Angeles Fair

By Arthur Millier

LOS ANGELES: — *Never Again*, Louis Bosa's amusing painting of a little man caught in his cups by his family (see March 15, 1947, *Digest* cover), won the \$700 purchase prize in the art exhibition at the Los Angeles County Fair, Sept. 17 through Oct. 3, at Pomona. No state or county fair puts on a better art show than this one directed by Millard Sheets in the big museum-type building which he secured some years ago.

But this fair (first since 1941—the Army used the place) offers an entirely new art thrill. Sheets persuaded the management to give the whole place a face lift with real color. The several 800 foot-long exhibition buildings, the stock stalls, the grandstand and track, even the horse barns, have been sprayed with a series of colors mixed by Color Consultant Elizabeth Banning for the Fuller Paint Co., and applied according to Sheets' plan. Rich reds, glowing citron and orange, sage greens, bright or soft blues, violet, deep purple, all straight from the can, meet the eye at every turn.

Everything was color-sprayed except the ground. The horses sleep under orchid ceilings. From the deep-colored truss roofs of the great exhibition halls hang lighting fixtures, designed by Sheets, which look like great abstract flowers with luminous petals of pale pink and yellow. It has to be seen to be believed. And since a million people will see it, a revolution in color-thinking may be expected here.

The California Water Color Society, which has 240 active members in this state and 45 more in 14 states, Hawaii, Canada and Mexico, has its 28th annual exhibition at the Pasadena Art Institute to Oct. 31, a very impressive display of 106 water colors by 106 members. Richard Haines, Henry Gasser, Clinton Adams (who teaches at UCLA),

John Kwok (a local boy to watch) and William Arthur Smith won the cash awards. But the remarkable thing about the show is its sustained technical and artistic quality. People are saying it's the society's best ever, and I agree.

Exhibitors who ranked high in my catalogue are A. H. Wright, J. Jay McVickers, Emil J. Kosa, Jr., Maurice Logan, Knud Merrild, Millard Sheets, Bill Bradshaw, Joan and Rex Brandt, Sydney Engelberg, Michael Frary, George Gibson, Vance Kirkland, Dan Lutz, Pauline Polk, Julie Polousky, George Post, Doel Reed and Edward A. Reep.

The Copley Galleries opened last month in a remodeled bungalow at 257 N. Canon Drive, Beverly Hills, a stone's throw from Mike Romanoff's expensive saloon and the Modern Institute of Art.

Annabelle: MILLARD SHEETS
In Los Angeles County Fair



For their first show William Copley and John Ployardt presented this coast's first exhibition of paintings by Rene Magritte. This Belgian master of subtle sex appeal and metamorphosis is a very ingratiating painter. Hit piece consisted of five small paintings of the more important parts of a lovely female nude.

A.A.A., Beverly Hills, filled its big upper floor with 70 posters and smaller lithographs by Toulouse-Lautrec last month. Fifteen sold on opening night and three later. Almost half of the collection was a loan from Film Director Billy Wilder and not for sale. Film people appreciate Lautrec's unique ability to depict their sort.

Maybe the Jimmy McHugh auction was really the top Los Angeles event last month. The song-writer, leaving Beverly Hills for New York, sold his house and put everything, including a 70-piece collection of contemporary French and American paintings, up at auction here. The place was jammed and the prices were so good that a precedent may have been set. Never before has a collector dared auction valuable modern French paintings here.

But consider these sample figures: a small Renoir *Portrait of a Young Girl*, \$13,000; Lautrec, a small oil head on cardboard, \$5,500; Utrillo, \$4,600 and \$5,700; Modigliani, \$6,250 and \$4,500; a small Derain head, \$2,600.

Works by local artists did well, too, a Paul Clemens nude fetching \$800 and John Decker's *Circus Strong Man* getting \$1,250. Perhaps the old belief that auctions of authentic art would always flop here is no longer justified.

New Ballin Mural

Hugo Ballin has been commissioned to do a 390-square-foot mural for the lobby of the new Public Service Department building in Burbank, California. He has already done a mural depicting the Four Freedoms for the Burbank City Hall.

Four-Star Sculpture

BECAUSE of the taste and quality of the selections, the group of contemporary sculptures on view at the Buchholz Gallery offers an aesthetic treat. Many well-known pieces dot the galleries—Maillol's *Ile de France*, Moore's *Reclining Figure*, Renoir's *Mother and Child*, Picasso's *Jester*—and it is refreshing and constructive to see them again. The opportunity for further contemplation of art already seen comes all too seldom for most gallery-goers.

The exhibition breaks down into three indistinct categories, ranging from the essentially naturalistic (Maillol, Despiau, Degas, Renoir, Lehmbruck), through works of diminishing literary emphasis (Matisse, Marini, Manolo, Marcks) to the expression of almost purely sculptural considerations (Arp, Laurens, Lipschitz, Moore).

Among the less familiar objects shown, Marini's *Cavalier* is to be noted. The relationship of this horse and rider to Tang Dynasty figures is unmistakable. But its repose expresses 20th century conceptions—the inertia, bewilderment of the individual—and the extreme simplification, strong contrast of horizontal and vertical, and repetitive accent of details bespeak the modern mind of this artist.

Matisse's *Reclining Nude* stands out for its remarkable nicety of balance and the absolute rightness of its ever-changing relationships as the spectator moves around the sculpture.

Arp's restrained crystallizations, with their clarity and subtle variety, contrast with Lipschitz' violent symphonies.

In Laurens' concretions the female shape is the motif. The beauty lies in the ordered forms of marble or bronze he has produced. Likewise, Moore uses nature as a point of departure for autonomous creations, though in his work there are psychological overtones.

—PEGGY F. CRAWFORD.

Autumn: LAURENS (at Buchholz)



The Actress: DARREL AUSTIN

Austin Gives Solid Form to His Fantasies

RECENT PAINTINGS BY DARREL AUSTIN, at the Perls Gallery, reveal a definite change in this artist's work. It is true that he continues to use a palette knife, rather than a brush, and that his richness of latent color persists, but in most of the work the flat, rather scrambled surfaces have given way to sound modelling of form and delicate textures of surface. He remains a gifted inventor of unusual fantasies, but they have taken on a more graceful, ingratiating form. There is only one of those strange distorted wild creatures that have become associated with his work—*The White Catamount*, a remarkable symbol of feline power in its crouching, lank body.

In a number of heads, Austin suggests forcibly the inner life of the subject, such as the madness and gentleness combined that look out from the eyes of *Ophelia*, or the unscrupulousness of *The Adventuress*. But the most completely realized figure is *The Sorceress*, a standing nude with a suggestion of gauzy drapery and a play of mysterious lights above her head. The subtlety of the modifications of color and the beauty of the pliant form make this an impressive canvas. Another example that ideally illustrates Austin's new strength is *The Actress*.

A number of small canvases have, in their concentrated design and vehemence of contrasting color, all the power of larger works. A still life, *Ob-*

jects in Moonlight, with the iridescent play of light on the glass bottle; *Dark Sea*, its cuspid mountains against a viridian sky above a lustrous stretch of dark blue water faintly reflecting a pallid moon; *The Savage*, depicting an Indian astride a lunging bull in a pool of moonlight, or the intensity of movement in *Buffalo Hunt* are outstanding examples among these smaller canvases.

It may scarcely be necessary to emphasize the role of light in these paintings, usually moonlight, defining figures, flashing unexpectedly on a pellucid water, creating an eerie magic through whole canvases so that darkness and light, as well as wealth of ably chosen color all combine in unusual effects. (Until Oct. 30.)

—MARGARET BREUNING.

Sarah Meant It

Sarah Newmeyer wasn't kidding when she left the Museum of Modern Art last spring "to write a book." And it isn't about art, either. Last month, the Fourth Sparrow Press published *My Mother and the Fourth Dimension*, by the writer who guided the public relations of the Modern so expertly from the time of its founding. According to the Boardmans, it is a "serious little book, disguised by a light touch, and the fourth dimension, as she used it, is something akin to a spiritual concept of One World."



CAB CALLOWAY



EDGAR BERGEN

Celebrities Who Paint

OF COURSE it had to come sooner or later. I mean a great big exhibition of paintings by all the myriad celebrities of stage, screen, radio and sport who paint pictures as a hobby. For several years now, word has been filtering out of Hollywood and Broadway and their hinterlands that this or that thespian has taken up painting, and last year it became quite the rage around Sunset Boulevard to give large parties at which the famous guests were furnished artists' materials and prizes were awarded for the best daub. Now more than a hundred of these masterpieces have been gathered together in an exhibition at New York's Associated American Artists as "Paintings by Famous Amateurs," to be auctioned off for sweet charity's sake, the evening of Oct. 13.

The definition for "amateur" is one who does it for love and not money, and that lets out a number of people you may have expected to see in this show. Mickey Walker and Mrs. Edward G. Robinson have had one-man shows on 57th Street, so that disqualifies them. The people exhibiting at A.A.A., however, have no fear for their amateur standing, as the paintings are donated and the money goes to the Urban League, an organization promoting economic opportunity and a social service program for Negroes.

It has been said that you can read something of a person's true character in the way he paints. Be that as it may, it is very interesting and sometimes startling to see the kind of painting done by some of these celebrities. Take Noel Coward, for instance. Mr. Coward has never struck me as being the shy and retiring sort, but his little seascape here is meticulously brushed with a sort of tongue-in-teeth intensity to depict timid, little waves nibbling demurely at an obsequious strip of beach (Brooklyn papers please copy). But then, cuddled up in the same room with Mr. Coward is a big, bold pair of boxing gloves painted by the winner and still champion, Joe Louis.

Then there's a bright, flowered landscape by Gary Cooper (who used to be a cartoonist and paints rather well);

a primitive, if there ever was one, by Billy Rose (who owns a few Rembrandts, Renoirs and a couple of other pretty accomplished pictures). Also a carefully done picture of an Indian by Gen. Dwight Eisenhower (the General modestly points out, in a letter which accompanies the painting, that it is a copy from another painting).

Considering her skit as a mermaid in the current hit musical, "Inside U.S.A.," Bea Lillie would be expected to use watercolors in her bright rendition of a vase of flowers, but it happens to be in bold oil. Miss Lillie (or Lady Peel, if you wish) started out as an artist when she decided to decorate all the doorknobs in her place in Surrey with bright posies. By the time she finished she had become a practiced flower painter, and paints nothing else to this day.

Aside from Joe Louis, many other celebrities have a one-track mind and paint subjects associated with their profession: Bill "Bojangles" Robinson shows a pair of dancing shoes; Jackie Robinson depicts a baseball being clouted out of the park; Lindsay and Crouse collaborate on an endless line

JOE LOUIS



of people at a theatre box-office which is titled *The Most Beautiful Sight in the World*.

Reeves Lewenthal, boss-man at Associated American Artists, contributed a small abstraction which, the afternoon of the opening, was as yet untitled. As a matter of fact, it was still wet.

With more than a hundred paintings by celebrities such as George Abbott, Lew Ayres, Mrs. Vincent Astor, Claudette Colbert, Katharine Cornell, Lanny Ross, William Saroyan, Jane Wyman and Frank Yerby (to pick out a few, alphabetically), one cannot describe, or even remember, them all. But what impresses in this very heterogeneous show is the number of hobby painters who paint with authority and sometimes quality. I was especially admiring of the pictures by Louis Bromfield, Cab Calloway, John Garfield, Kay Kyser (very tongue-in-cheek and primitive, but with quality), Gypsy Rose Lee (a pair of sunny-side-up eggs in a skillet, the yolks being eyes!), David Niven, Deems Taylor, King Vidor's really fine red boxcars under a moonlit sky, and Clifton Webb's dashing, rocky coast.

Mrs. Gardner Cowles, associate editor of *Look Magazine*, and Mrs. Bennett Cerf are to be commended for harnessing all this loose artistic energy and putting it to such good purpose. (Admission 60 cents—through October 13.)—ALONZO LANSFORD.

The Ballet in Art

A CHARMING PANORAMA unfolds in three spacious rooms of the French Embassy's Cultural Division where, with paintings, engravings, and porcelains, a colorful story is told of French Court and Opera Ballet.

The present exhibition numbers 96 items dating from the year 1581. The collection is the property of Mr. George Chaffee.

To the New Yorker, this show will provide a unique experience—an experience, moreover, which is in accord with our growing taste and appreciation of the ballet. The social significance of the Court Ballet is called to attention by the fact that the King and Queen or the Dauphin and the Dauphine themselves took part along with the professionals. Two monumental and highly decorative engravings by Cochin are imposing illustrations of this.

The history of the Court and Opera Ballet is an enchanting history and it could not be better enjoyed than through the media employed.

The administration of the French Embassy's Cultural Decision has achieved a reputation for offering exhibitions which, in subject matter and quality, are always of a very distinctive nature. The current show may be seen at its headquarters, 934 Fifth Avenue, until October 20.—ROGERS BORDLEY.

Pope Lectures in Denver

John A. Pope, assistant director of the Freer Gallery, will give a series of lectures on various aspects of Chinese ceramic art at the Denver Art Museum on October 20, 21 and 22. The lectures coincide with the exhibition of Recent Accessions in Oriental Art, scheduled through November.

Culver Comes Through

WATERCOLORS BY CHARLES CULVER, at the Macbeth Gallery, are novel in subject and handling, yet do not suggest that the artist has been interested in presenting novelties, but rather that he has been sincerely absorbed by the unusual motives of his paintings. Animals and insects are the main themes of this work, but the artist has not approached them with the cold detachment of morphology or zoology, but with a warm human interest in their beauty of form and habit of gesture. Sympathy and humor are both apparent in his work.

The group of *Young Foxes*, huddled together in a casual cluster achieves both beauty of red-furry coats and a sense of vulpine craftiness with economy of means. The simplicity of the numerous deer paintings, in which the natural grace of posture is realized more by suggestion than by description or careful modelling, are engaging portrayals. *Black and Brown Dog*, striding diagonally down the paper with uplifted, stubby tail; the pyramidal arrangement of *Raccoons*, almost startling in the black and white patterns, are all provocative exhibits.

Several studies of moths, gorgeous in coloring and the elaborate patterns of their gauzy-textured wings, are handsome decorations. The *Porches on the Smith House* stand out strikingly from the pale, weatherbeaten facade in sharp intricacy that is reminiscent of the decorative grille work of Venetian palaces. Altogether the showing reveals sensitive perception, and the ability to render it in appropriate, decorative design with fluency of brushwork and charm of color. (Oct. 4 to 23.)

—MARGARET BRUNING.

Carl S. Dentzel Elected

Carl S. Dentzel, Northridge civic leader, has been elected president of the Museum Association of the Los Angeles Country Museum, which was formed in 1940 to assist the Museum in activities and services for which public funds cannot be spent.

Raccoons: CHARLES CULVER. On View at Macbeth Gallery



Les Belles Cyclistes: FERNAND LEGER

Surveying the Art of Fernand Leger

AMONG THE PIONEERS of French Modernism—Braque, Picasso, Matisse, Leger—Fernand Leger is unquestionably the least appreciated in the U. S., as evidenced by his comparative neglect in museum collections and in recent auction prices. Sidney Janis has set out to counteract some of this neglect in the premier exhibition at the new gallery bearing his name, with a collection of 19 major canvases by Leger, painted between 1912 and 1948.

By no means constituting a retrospective, these paintings are nevertheless very revealing, and doubly welcome because they have never before been shown in this country.

The two earliest works in the show, dated 1912 and 1914, give a good indica-

tion of Leger's cubist period. Related closely to Duchamps' *Nude Descending the Stairs*, they probe early modernist problems of tension, thrusts and dynamic forms. Chronologically, the next six paintings take the artist into the idiom for which he is best known—his mechanistic or "stovepipe" period. With rather sculptural effect, he reduces nature, especially the human figure, to conventionized, pipe-like forms. Color is generally drab and dry, and the whole period rather gives the impression of being an extended experiment in the underlying significance and nature of form. As such, it has considerable academic importance.

Leger spent the war years, 1914-18, in the United States, which, productively, were happy ones. In what he considers to be a mechanistic country, the artist painted pictures which are much less mechanistic.

The 1948 group includes two portraits, a field which Leger has explored very little, if at all. Whether or not they constitute likenesses, these canvases are very satisfying paintings and represent Leger at the height of his mature powers. Angular shapes of high-key color add to the emotional punch, while heavy black lines delineate the features and hold the composition together. There is nothing mechanistic about these last paintings. (Through Oct. 16.)—ALONZO LANSFORD.

They Like Art in Frisco

Art-loving San Franciscans have broken all previous attendance records for the traveling exhibition of the Encyclopaedia Britannica Collection of Contemporary American Painting, recently shown at the M. H. de Young Memorial Museum where it was visited by 123,916. Now in its fourth year of continuous exhibition, the collection has been shown in 25 cities.



Glass and Bottle of Suze: PICASSO

Tracing History Of the Collage

THE EXHIBITION OF COLLAGES, at the Museum of Modern Art, is by way of being an historical document, illustrating with one-hundred examples the genesis of Collage, or pasting, as an art form. It is interesting to note how a novel departure in art becomes through familiarity an accepted performance. When the first tide of Cubism broke on our shores, particularly in the advanced exhibitions of the *Société Anonyme*, collages aroused more amazement than appreciation. Since then their influence, not only on fine arts but on many forms of industrial design, has brought a better realization of their significance.

The founders of Cubism—Braque, Picasso and Gris—seized upon collage as one means to escape from realistic description of subject matter. By arbitrarily shuffling selected aspects of an object, they were able to present several points of vision at one and the same time, using superimposed sheets of paper, metal and highly varied materials to suggest an idea, not an object. Braque's father, a contractor for house painting, employed men who imitated marbling and graining. This influence on Braque is discernible in his frequent use of planes representing grained wood.

The Spaniard, Picasso adopted the musical instrument of his native land, the guitar, so often that it became a recognized cubistic symbol. It was usually a dematerialized guitar, appearing in fragments throughout the design, conveying the idea of music. Gris, also a Spaniard, adopted the symbol of a musical instrument, frequently at the outset of his work. A very handsome example here by Gris, *Violin and Engraving*, is carried out in a lavishness of color that the artist abandoned a long time for cool grays and other neutral tints, only returning to this chromatic brilliance in his late work.

The power of the printed word to suggest ideas is common to all these artists. An extreme example is *Glass*

and *Bottle* by Picasso, carried out by pasted papers, gouache and crayon, in which the entire background of the picture is formed of overlapping sheets of newspaper.

Many of the Dadaists are represented here. A distinctive type of work is by Kurt Schwitters, aligned with the Zurich Dada group. Papers, cloth and many fragmentary materials are combined into provocative effects. Max Ernst contributes a large and varied group of works both Dada and surrealist. They are highly original interpretations of collage technique.

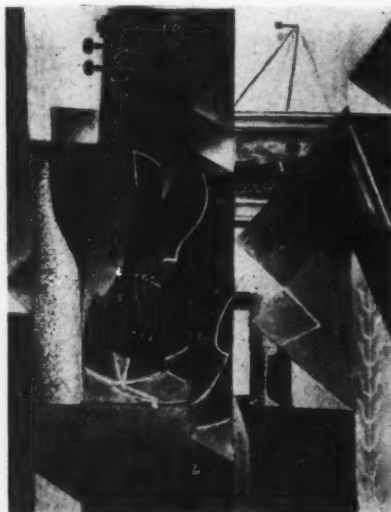
Photo-montage, torn and pasted photo-engravings, are other varieties of collage. Moholy-Nagy's *Composition*, on grey paper with pencil and gouache, indicates the basis of his highly successful industrial designs.

For pure visual enjoyment, Braque's *The Clarinet*, Gris' *The Breakfast*, Arthur Dove's *Rain*, Hans Bellmer's *The Wall*, Schwitters' *Merz 19*, William Kienbusch's *New England Collage*, Picasso's *Guitar*, *Glass and Bottle* and Miro's *Drawing Collage* might be chosen. Aside from the phase of analytical Cubism which the early work illustrates, and the later application of collage to surrealism and constructivism, the entire exhibition suggests the practical use of this technique to poster work, political cartoons and industrial designs of varied character.

In addition to the collage exhibition, the Modern museum is showing two works by Van Gogh and two by Seurat, bequeathed by Mrs. John D. Rockefeller, Jr. The *Hospital Corridor at Saint-Remy*, gouache and watercolor, although brushed with warm colors, is made curiously to reflect the depression which Van Gogh felt at the recurrence of his malady. The suggestion of interminable length symbolizes the inescapable future confinement which threatened him. The drawing, *Street in Saintes-Marie*, made earlier at Arles, possesses no shadow of this clouded outlook.

The Seurat drawings, studies for the famous canvas of the *Grand Jatte*, reveal his explorations in the action of light on form in a brilliant personal expression.—MARGARET BREUNING.

Violin and Engraving: JUAN GRIS



Favorites in Dallas

VISITORS to the Texas State Fair, to be held in Dallas from Oct. 9 to 24, will have an opportunity to view 20 American painting favorites. The pictures, which will make their "in person" appearance at the Dallas Museum for the duration of the Fair, have been drawn from museums and private collections throughout the country and range from two Stuart portraits of George Washington, from the Metropolitan Museum and National Gallery, to Albright's *Portrait of Dorian Gray*, which drew squeals of awe from moviegoers last year.

Expected to top last year's record Fair crowd, when museum exhibition of "Thirty Old Masters," "American Illustrators" and "Frank Lloyd Wright Drawings" attracted 20,000 visitors in one five-hour period, the exhibition of "Famous Paintings by American Artists," includes these works:

Darrel Austin's *Noble Beast*, lent by Mrs. Rip C. Underwood; Thomas Benton's *Persephone*, lent by the artist; Charles Burchfield's *November Evening* (Metropolitan Museum); John Rogers Cox' twice prizewinning *Gray and Gold* (Cleveland Museum); Mrs. James Russell by J. S. Copley (Boston Museum); John Steuart Curry's *The Tornado* (Hackley Art Gallery); Salvador Dali's *Spain*, lent by Edward James of England; Thomas Eakin's *Rush Carving His Allegorical Figure of the Schuylkill* (Philadelphia Museum); William Harnett's *Trophy of the Hunt* (Carnegie Institute); Marsden Hartley's *Smeltbrook Falls* (City Art Museum of St. Louis); Winslow Homer's *Searchlight, Santiago* (Metropolitan) and John McCrady's *Swing Low, Sweet Chariot* (City Art Museum of St. Louis).

Also two portraits by Eugene Speicher, *Madame Balzac* (Cleveland Museum) and *Portrait of Katherine Cornell as Candida* (Museum of Modern Art); Charles Wimar's *Buffalo Dance* (City Art Museum of St. Louis) and Grant Wood's classic, *American Gothic* (Art Institute of Chicago).

Showing concurrently with these works will be another feature exhibition, "Four Mexican Contemporaries: Tamayo, Rivera, Orozco, Siquieros."

Indonesian Visitors

When the S.S. *Amsterdam* docked in New York on September 22, it brought the largest collection of Indonesian art ever to come to this country. Accompanying the 1,000-odd examples of wood carving, gold ornament, jewelry, sculpture and textiles from Sumatra, Bali and Java, was Dr. Jaeger Gerlings, curator of the Royal Indies Institute in Amsterdam, the permanent home of these treasured objects.

The collection, which will be exhibited at the Asia Institute, New York, during November and December, is the first comprehensive one of its kind to reach the United States. It will also be shown at the Albright Art Gallery, the Art Institute of Chicago and the Baltimore Museum before it is returned to Holland.

Your Neighbor's Taste

TWO MUSEUMS, those of Baltimore and St. Louis, are currently featuring exhibitions of art privately owned in their respective communities. Due to the personalities involved, such shows have interest over and above the quality of the art, high though that may be, and, doubtless, have impelled many a non-collector to "go thou and do likewise." Most people are curious about the personal taste of their neighbors.

The Baltimore show, installed in newly decorated galleries and called "American Painting Interests Baltimore Collectors," covers a greater period of time and wider variations in taste even within individual collections. Works date from 1860, and include Homer, Harnett, Eakins, Eastman Johnson, Hassam, Glackens and Lawson, to such moderns as Weber, Baziotes, Georgia O'Keeffe, Lee Gatch, Morris Graves and the late primitive, Horace Pippin.

In St. Louis, the 82 paintings, drawings and sculptures are all from the 20th century and overwhelmingly modern in character. In the foreword to a well-illustrated catalogue, director Perry T. Rathbone says: "Twenty years ago there were active collectors of Old Masters in St. Louis. Today there is not one. On the other hand, it was in the early twenties that a few scattered works by the leaders of the modern movement—inconspicuous harbingers of the new taste—were acquired by one or two St. Louisians."

"Compared with similar exhibitions in other cities, it would seem that the present show is distinguished by two things: the youth of the collectors represented and the catholicity of interest revealed. Of the 23 lenders to the exhibition, the great majority belong to the younger generation, and these St. Louisians demonstrate that they are not conventional, but independent, even adventurous in their collecting habits. With few exceptions, to be sure, the leading masters of our time are represented. But a number of artists not yet widely appreciated have found local favor and are also included in the exhibition." (Until Oct. 25.)

Maryland Museum Expands

Construction of two new wings that will more than double the size of the present Washington County Museum of Fine Arts in Hagerstown, Md., is now under way, director John Richard Craft informs us. Planned to be opened in the fall of 1949, the wings, which were designed by Col. William E. Shepherd, original architect of the Museum, will house a permanent gallery on the south side for the paintings of William H. Singer, Jr., whose widow has contributed generously to the \$200,000 building fund. Entrance to the Singer room will be through a doorway whose posts will be formed by two stone figures carved by the Belgian sculptor, Wynants, which formerly stood in the Singer home in Amsterdam.

The new north wing, measuring 55 by 50 feet, will contain an auditorium, stage, and windowless exhibition galleries with fluorescent lighting. Basements beneath the wings will house storage racks and dark rooms.



Classical Conflict: G. L. K. MORRIS AND SUZY FRELINGHUYSEN

Moderns Interpret World Through Symbolism

THE EIGHTH ANNUAL EXHIBITION of paintings and sculpture by members of the Federation of Modern Painters and Sculptors is on view until Oct. 2, at the Wildenstein Galleries. Such an exhibition reveals the artist's reaction to his environing world not in description of its surface appearances, but in attempts to penetrate its inner significances in terms of symbolism. Whether the beholder grasps the full conception of the artist is non-essential, if the esthetic validity of the work makes appeal.

It is true that a few of these artists, and only a few, seem to be merely following a popular trend and appear to consider that distorted limbs, or an eye pulled out of focus for no apparent functional purpose is "going modern."

Some admirable works that employ recognizable forms, but those forms placed in arbitrary and provocative relations, are: *Aqua* by Milton Avery, distinctive in the beauty of its color harmonies; Paul Mommer's mystical *Interior*, with its eerie mingling of light and darkness; *Finnegan* by Karl Knaths, a concrete expression of Joyce's esoteric conceptions; Dorothy Lubell Feigin's *The Island*, a never-never land of flashing color and rhythmic movement.

Theodore Stamos, continuing his archaism, presents *Sacrifice of Cronus II*, which inescapably suggests a sense of primordial existence. Charles G. Shaw in *Water Front* seizes on the essentials of his subject, eliminating descriptive detail in a handsome canvas. Gerrit Hondius' *The Clown*; Harold Baumbach's *Women and Flowers*; George Constant's *The Bull* are other pieces in which imaginative conceptions are fully sustained.

Sheering somewhat closer to objectivity, but so broadly handled that there is no insistence on realistic detail in the simplified expression, are:

Anne Eisner's *Belgian Congo*; *The Trainer* by Arbit Blatas; Earl Kerkham's *Figure*; Nicholas Vassiliev's *Still Life*.

The real knock-out of the showing is *Classical Conflict* by Suzy Frelinghuysen and her husband, George L. K. Morris, not because of its impressive size, but because of the exquisite co-ordination of all the detail to the unity of impression. The archaic warrior, who must have stepped off a Greek vase, the suggestion of classic shields, the intricate play of planes all seem to oppose and echo the bold thrust of the diagonals that cross the canvas creating a movement, not rhythmic, but staccato, throughout the whole design. It seems unfortunate that Mr. Morris, who holds such a low opinion of critics, should give such pleasure to one.

Two striking non-objective paintings, *Ensorceled* by Alice Trumbull Mason and *Composition 319* by Jean Xceron, are high spots of the exhibition, their cerebral approach animated by delicate adjustments of color. In this rather wandering listing, canvases by Dorothy Eisner, Waldo Pierce, Sigmund Menkes and Esphyr Slobodkina should receive favorable comment. It is good to see memorial paintings by Joseph Stella and Arnold Friedman included.

In the sculpture division, the green marble *Atlantis* by Jose's de Crefft; *Full Tide*, in alabaster, by Burr Miller, and Anita Weschler's three-figured *Farewell No. 4* are especially impressive. Peter Grippe's *Portrait of Dr. Perls*, almost monumental in its proportions, is imbued with a sense of inner life and personality. Rhys Caparn's *Portrait of Johannes Steel* is a vivid characterization achieved by the most tenuous detail. Arline Wingate's spongy textured *Mother and Child*, a fine sculptural design, is strikingly effective, in spite of rather than because of its unusual medium.—MARGARET BREUNING.



Imaginary Landscape: JOHN HELIKER

Heliker, Rome-Bound, Exhibits Abstractions

A GROUP of new oils and pastels by John Heliker, all abstractions, will be on the walls of the Kraushaar Galleries a day or two before the official opening of the show on Oct. 4. After all, an artist should see what his first show in five years looks like as a unit, and Heliker is poised for flight to Rome on a Fellowship.

It couldn't have surprised too many people too much when Heliker turned up with an abstraction in the last La Tausca show. Even the fact that his *Perilous Night* (included in this exhibition) won acclaim in Chicago's controversial abstract and surrealist show, then right-about-faced and won a prize at the National Academy, isn't as odd as it sounds. His earlier, representational landscapes and figures had Cézanne for a spiritual forefather, and the staunchest Academician is the

staunchest admirer of craftsmanship, even when it shows up in abstract painting.

These new works that come very close to being non-objective are at once satisfying as paintings, and vaguely disturbing emotionally, as dimly-remembered dreams. The subtle, resonant color is still present, as is the carefully thought-out design, but now there is an eerie quality, frequently realized through delicate, sensitive line and depth through underpainting and glazes.

Among the oils we were particularly impressed by *Imaginary Landscape*, the mystical higher-keyed *Gardeners of a Day and Immersion*, and the tiny, closely-knit *Landscape*. The pastels, some of them very large, run to greyed colors and elongated figures-that-never-were—except in an artist's imagination. (Until Oct. 22.)—Jo GIBBS.

Metropolitan and Whitney Break Betrothal

THE ENGAGEMENT of the Whitney Museum and the Metropolitan Museum is at last formally broken, and, what so many people looked upon as a serious *mésalliance* will never take place. With the announcement of the betrothal, after Gertrude Vanderbilt Whitney died, in 1943, wails were vociferous, verbally and in yards of print, that the progressive, militantly maternal policy of the little Whitney toward contemporary American art and artists would be completely submerged in the vast solemnity of the Big House on upper Fifth Avenue, which is devoted to the Ages.

The statements just issued by the two institutions speak for themselves.

The Metropolitan, states in a vaguely aggrieved and not a little pompous tone: "In January, 1943, the trustees of the Metropolitan Museum accepted the offer of coalition made by the Trustees of the Whitney Museum of American Art. This plan contemplated that

as soon as possible after the war a new building would be added to the Metropolitan's buildings in Central Park, in which the collections of American painting and sculpture owned by both museums would be exhibited.

"The plans for reconstruction of the Metropolitan Museum were revised so as to provide for a Whitney Wing. Mrs. Julianna Force, Director of the Whitney Museum, was appointed adviser in American art to the trustees of the Metropolitan Museum and, on her recommendation, more than \$40,000 was spent by the Metropolitan Museum in purchasing works by contemporary American artists. The Metropolitan Museum subordinated its exhibitions of American art to the Whitney Museum and thereafter did not regularly exhibit contemporary American art.

"The trustees of the Metropolitan Museum have consistently indicated their willingness to carry out the proposed coalition and greatly regret the deci-

sion of the trustees of Whitney Museum to abandon this plan which would have made available to the public a comprehensive exhibition of American art by combining the artistic resources of both museums. As a result of the abandonment of the plan of coalition, the trustees of the Metropolitan Museum have decided to take an active part in the collection and exhibition of American art."

The Whitney lost little time in getting down to a case of incompatibility in its statement: "A short time after the death of Gertrude Vanderbilt Whitney, the founder and sponsor of the Whitney Museum of American Art, the trustees of that museum and the trustees of the Metropolitan Museum reached a tentative agreement looking toward the eventual coalition of the two museums. Since 1943 the staffs of the two museums have endeavored to integrate their activities as a preliminary to this coalition. However, the aims of the two institutions in relation to contemporary art have proved so divergent that the trustees of the Whitney Museum have decided to abandon the plans for coalition.

"The Whitney Museum represents a long tradition of liberalism in contemporary American art. The museum's origins go back 40 years, when Mrs. Whitney founded the Whitney Studio Gallery to provide a place where progressive artists, excluded from the academic art world, could exhibit and sell their work. The museum has always aimed impartially to represent the many diverse tendencies of the art of our time. In the years of contact between the staffs of the Whitney Museum and of the Metropolitan Museum, it has become increasingly apparent that there were serious divergences in the attitude toward contemporary art of the two institutions, especially with respect to the showing of advanced trends in the art of today.

"This disagreement in fundamental principles raised grave doubts, whether the Whitney Museum's liberal tradition could be preserved after coalition. This consideration outweighed the many advantages of coalition. The Whitney will be continued as an independent institution, carrying on the liberal purposes on which it was founded by Gertrude Vanderbilt Whitney."

One also sees here a posthumous tribute to Juliana Force, in the preservation of the warm, intimate institution that belonged to and was operated for living American creative talent. At this writing the new Whitney director has been appointed, but not officially named to the press. What the august Metropolitan will do about contemporary American art, a subject carefully avoided the past several years, remains to be seen. Will it become a civic cultural center, like the Whitney, or remain a magnificent repository of the past.

Revington Arthur Classes

Revington Arthur, well-known exhibitor and popular head of Chautauqua's summer art department, will hold studio classes in New York this season. Individual instruction will be stressed in the morning classes held five days each week, but private instruction and criticism is available by appointment.

The Modern House

THE BERTHA SCHAEFER GALLERY is now showing its second "Modern House Comes Alive" exhibition, giving provocative glimpse of what can be accomplished in the way of comfortable and aesthetically rewarding living space. The moral of the story is, as expressed by Architect Peter Blake in the catalog foreword, "In creating such environments of order, the architects, painters, sculptors and all other artists concerned with the creation of living spaces must learn to collaborate from the start."

This message is projected very effectively in the exhibition by means of crisply finished models of four dwellings, one basic room of each being reproduced to scale, showing every detail of decor. The actual paintings, sculpture, ceramics, fabrics and a few pieces of the specially-designed furniture are also exhibited alongside their miniature counterparts. Bertha Schaefer, who is an interior decorator of many years experience, did all the interior designs, in collaboration with architects Carl F. Brauer; Elder, Raymond & Breck; Reiser & Urban and Edward D. Stone. Also the handwork of numerous furniture designers, artisans and artists are represented.

It seems to me, however, that many problems anent this collaboration idea remain to be solved. Obviously, a custom-built home involving so many specialists costs a good deal of money. To bring these aesthetic and physical delights within the reach of the vast mass of people, it would be necessary to mass-produce, with a sort of Federal Housing Project uniformity the probable results. This, of course, would negate the idea. Well, these tempting dwellings at Bertha Schaefer's aren't for the mass of people, and inasmuch as taste invariably starts at the top of the social-financial heap and filters down, I suppose we can hope for a certain amount of good for the general citizenry by a process of osmosis.

The thought occurs that perhaps the architects, designers, decorators and artists should concentrate on public buildings and corporate work space, wherein a vast number of people are benefitted in a manner not so personal as that required in one's living quarters.

Then I have a couple of bones to pick with Peter Blake, who outlined the theme of the show. He says, "The final test of true collaboration of artists will come if the work of one of the collaborators is removed . . . if there remains an unmistakable, irreplaceable aesthetic void, then collaboration has been complete." I shudder to think of having a home where I couldn't switch pictures around or try a new one, now and then, without creating an irreplaceable aesthetic void.

However, all this has to do with the degree of application of a perfectly sound idea. The exhibition itself is very gratifying and stimulating. There is an admission charge of 50 cents which goes to the American Field Service International Scholarships Fund. (Through October 16.)

—ALONZO LANSFORD.



After the Bath: DEGAS (Drawing)

Fine Drawings by Famous Painters

THE GROUP of 19th and 20th century French and American drawings, at the Rosenberg Galleries, comprises a roster of important names and a remarkable intimacy of effect, for most of them are in the nature of sketches for later works. *Dancer with Tambourine* by Renoir, for example, although much of the outline might be said to be scratched in, displays the artist's absorption with solidity of form. With the slightest of means, the mass of the figure and its bodily resilience are clearly indicated.

Most surprising is a study by Ingres for a portrait, tenuous in its effect. Surprising, for like Minerva issuing full-panoplied from the head of Jove, it has always appeared that the slightest work by the master draftsman, Ingres, must possess the meticulous precision, characteristic of his work, shown here in his double portrait, *M. and Mme. Edmond Ramel*. It is not surprising to find Delacroix' *Lion*, a sketch, with only a suggestion of the entire animal, for the patient study and repeated sketches which the artist gave to his animal subjects is well known. Here the whole character of the ferocious beast is clearly defined in the magnificent head.

Braque's *Nude* appears to be a study for his *Carytides*, a fluent figure less familiar in his work than the still life, *Pipe and Tobacco*, a charcoal touched with watercolor in a closely-knit abstract design. *Seated Woman* by Henri Matisse is a finished work, highly decorative, and remarkably unified in its impression in spite of its elaboration of detail. Corot's *Landscape in Marino* is a reminder of his early trip to Italy, delighting in the outdoor world and already proclaiming himself to be a poet of nature.

Derain's *Head of Woman*, in sangu-

ine, is invested with a delicacy that is not often found in his paintings. Degas' "Portrait of the Artist's Aunt, crayon, is a remarkable summing up of personality, quite removed from the artist's usual work, shown in his *Nude* and *After the Bath*, carried out in strong, synthetic line and flashing tonal contrasts. The exhibition continues through October 16.—MARGARET BREUNING.

Evelyn Marie Stuart Says:

A prime requirement of the successful work of art, in any medium, is immediacy in the delivery of its message. The painting or the play that has to be studied and elucidated is in the same unhappy class as the joke that requires an explanation. One must not forget that even the most serious art is primarily a form of entertainment, and its function as instruction or culture depends upon it being good enough entertainment from the start to demand attention. Any art the public simply won't take is definitely off on the wrong foot. The only thing it is good for is the purpose of criticism, since the less there is in a work of art the better field it is for those who want to be exclusive by pretending to detect values where none exist. Here again there is entertainment, not in the work of art discussed but in the discussion, for sophistry has a charm all its own—it either fascinates and mystifies or irritates and arouses reasons for combat. Here, perhaps, would be a good place to acknowledge a debt of gratitude to the purveyors of assorted dialectics about Modern Art. They have given zest to the pursuit of real aesthetic wisdom in combating them.



Grapefruit and Lemon: ERIC ISENBURGER

Isenburger Adds Strength to His Charm

TO A PERSON seeing his work for the first time, the present exhibition of paintings by Eric Isenburger at Knoedler's would be highly rewarding for its exquisite taste and sensitive lyricism. To someone familiar with Isenburger's painting since he came to America about eight years ago, the show holds additional and particular interest by comparison with the several previous exhibitions.

When he arrived in this country, Isenburger painted with that impeccable taste that we, for want of a better phrase, describe as "French," and which, in its more extreme and delicate forms, has a dangerous tendency to become effeminate, pretty or timid. The 1941 exhibition of Isenburger's canvases was

slightly blighted by just this tendency. But it seems that the artist was as well aware of this as anyone.

Isenburger has not approached his problem by a change of style, but rather by an intensifying and strengthening of it. While retaining the exquisite balance, both in color and in tone, he has developed them into bolder contrasts, stronger accents and generally more forthright statement. Nor has that characteristic and highly personal silvery aura been sacrificed. Likewise, the same general subject-matter has been utilized—still lifes, female figures and waterfront compositions, perhaps a trifle more abstracted than before. But basically, subject-matter is of small consequence in a painting by Isenburger: his pictures are not expositions of objects but exploitations of color and tone and texture and atmosphere.

I asked Isenburger if his being in America had anything to do with the metamorphosis of his style. He replied emphatically that it did, and that security and freedom from persecution and fear made the difference. (Through Oct. 16.)—ALONZO LANSFORD.

Jeff Markell in Newark

Jeff Markell, former art instructor at City College, has been appointed assistant director of the Academy of Arts in Newark, president Theodore R. Bogut announces. Markell, who received his B.A. degree from Dartmouth and did graduate work in art at Harvard and New York University, will assist in expansion and reorganization of the Academy.

Other appointments at the school include new faculty members Frederic Anderson, former art department head of Spring Garden Institute, Maurice L. Bower, and Edmond J. Fitzgerald, who will teach in the commercial illustration course. Luigi Cavagnaro, will teach fashion illustration.



Yellow Settee: LEON KARP
On View at Luyber Gallery

Museum Selections

THE JOSEPH LUYBER GALLERIES are beginning a second season on 57th Street with an exhibition made up of paintings from its regular group which were selected for museum showing—either by invitation or through juries—during the past season. Although only 14 are shown out of a total of 68 that would have been eligible, there is in addition to expected quality the flip of seeing who chose what for where. They range from abstraction through romanticism to imaginative realism; some have been seen here before and some have not.

Leon Karp leads the list in popularity with three large paintings, all noted in his one man show last year. These were "naturals"—nothing startling, just fine paint quality and sensitivity in the two figure pieces (invited to Nebraska and Springfield) and the *Yellow Settee*. The latter is also the most popular picture, having traveled to the Pennsylvania Academy and Toledo, with still an engagement to come at the Montclair Museum. Lamar Dodd's *Solitude* and *Lumpkin Street Houses* are making gallery debuts. The former, a particularly handsome, moody beach scene, was invited both to the Pennsylvania Academy and Salmagundi annuals. Revington Arthur's brilliant, salon-sized *Small Catch* was hand-picked for the last Carnegie show, while his simpler, smaller *Man Praying* was selected for Clearwater's Southern Circuit.

Two unpretentious, semi-abstract landscapes that catch the spirit and misty greenness of Maine, by Dorothy Andrews, passed the Pennsylvania Academy and New Orleans Arts and Crafts juries. Typical works by Marion Junkin (Pepsi-Cola and Virginia Biennial) and Morris Blackburn (Pennsylvania Academy), and *Trainer and Horses* (Springfield) in Victor Tischler's new manner, complete an interesting show. (Until Oct. 23.)

—JO GIBBS.

Anniversary Loan Show

A group of 15 fine paintings have been lent by galleries and other museums to the Springfield (Mass.) Museum, in celebration of its fifteenth anniversary. The exhibition is dedicated to Mr. and Mrs. James Philip Gray, who founded the Museum, and to other benefactors who have helped make the institution what it is today.

Among the paintings, which will be on view from October 7 to November 7, are *The Gulf Stream* by Homer and *Pouting* by Degas, lent by the Metropolitan Museum; *The Slave Ship* by Turner and *Picking Flowers* by Renoir, lent by the Boston Museum; *La Toilette* by Cassatt and *Mrs. Charles Gifford Dyer* by Sargent, lent by the Chicago Art Institute.

New Metropolitan Trustees

Two of the three new trustees of the Metropolitan Museum are known the world over: General Dwight D. Eisenhower, president of Columbia University, and Henry R. Luce, editor and publisher of *Time*, *Life* and *Fortune*, who, along with Walter C. Baker, vice-president of the Guaranty Trust Company, will fill the present vacancies on the Board.

Hunting Unknowns

ALL DEALERS spend a lot of time with a steady stream of hopeful artists who come into their galleries lugging canvases and portfolios, or, in answering wistful letters, the burden of which is always "Where can I exhibit?" Miss Emily Francis, director of the Contemporary Arts Gallery, solved the problem years ago with her annual Pre-Season Group Show, to which these unknowns are invited to submit work. Out of the five to six hundred submissions, one well-qualified juror picks about 100 works for exhibition. It was Max Weber, by the way, who, in 1933 set the policy that the juror should be nameless, thereby having more freedom in his choices.

The shows have been consistently interesting, always a good bet for the modest collector and those who are on the look-out for fresh talent. The current group is no exception. We checked, with varying degrees of enthusiasm, 46 names out of 100, some of which are represented by two works.

The regular gallery group, always represented, although the juror selects the representation, and some of the better-known artists were, of course, easiest to spot. *The Shop* by Baumbach, whose paintings have been bought by six museums recently, is subtle, sensitive, one of his best canvases, as is Ellis Wilson's tender but dignified *Family Group*. Lopez-Rey's *Blind*, Csoka's *Family by the Sea*, Abanavas' *Clown*, and work by Mortimer Borne (good oils by the well-known etcher), Nassos Daphnis, Virginia Pacassi and Virginia Cuthbert, among others, also deserve notation.

Just a sampling of the new names worth watching are Marjoree Deo, Joseph Domareki (particularly for the semi-abstract sculpture of a *Young Pelican*), Ruth Hageman, Herbert Lindholtz, Einar Lunden, Bernard Rosenquit, Milton Seaman and Gerald Weissmann. (Through Oct. 15.)—Jo GIBBS.

Family by the Sea: STEPHEN CSOKA. At Contemporary Arts



Tragic Landscape: LENARD KESTER

Dramatic Depictions by Lenard Kester

OILS AND GOUACHES by Lenard Kester, at the Midtown Galleries, display a wide range of subject matter and handling, in which the subjects appear to have dictated their treatment. The motive of *Tragic Landscape*, in which appear jagged ruins, a battered tree and a solitary figure is enhanced both by the ominous play of light and shadow in the sky and by the accent of the impasto. *Flats, Manhattan*, a gouache, showing a curving bit of shore at low tide, is carried out in uniform fluency of brushing.

Kester employs high color notes or low, neutral ones with equal success; color and light planes are knowingly broken up to support designs. His flair

for the dramatic and the romantic is evidenced in many of the works, but is never allowed to supersede the objective of sound design and thoroughly sustained esthetic statement.

Figure in Interior, an oil, shows a room, glowing with color, red, almost lush red walls, a note of pink, an unexpected slash of acid green as stage set for a nude figure lying on a couch with crumpled rug partly drawn over her. While the whole scene suggests a "who-dunnit" mystery, it is the admirable spacing, the rich color pattern and the relation of forms that are made to count most heavily.

Among the oils, the tender hues of flowering in *Early Spring*; the illumination of the Christmas tree against a backdrop of somber houses, in *Tree in the Square* and the note of mystery in the simplified statement of *358 East* are outstanding. The gay *Concertina* and the tragic figure of *The Wanderer* must be signalized among the gouaches. (Oct 6 to 23.)—MARGARET BREUNING.

Offered in Brooklyn

A full-time mural workshop is listed high among the new and established courses offered in the Brooklyn Museum Art School's fall term. Designed for both beginning and advanced students the Workshop includes an afternoon course with Francis Bradford and an evening course with Louis Grebenak.

Another interesting new course now offered in Brooklyn is the series of Picture Clinics for Painters to be conducted by Abraham Rattner, Yasuo Kuniyoshi and Xavier Gonzales. Held each week on Monday, Tuesday and Wednesday evenings, the clinics will offer criticism and analysis of finished paintings as well as work in progress, followed by forum discussion among members.

FIFTY-SEVENTH STREET IN REVIEW

Cady Wells, *Mystic-Archaic*

The watercolors by Cady Wells at Durlacher Galleries achieve a nice mystic-archaic feeling, as well as considerable decorative effect, by the disciplined use of much India ink plus rich, deep color and an amazing variety of intricate textures. These textures apparently come from complicated and laborious methods which probably include scratching, scraping, painting through silk or other fabrics, and many fine pen-lines. The abstract shapes, which are simple and well composed, are of both the angular and biomorphic variety. (To Oct. 16.)—A. L.

Chet Lamore Changes

Recent pictures by Chet LaMore, showing at the Carlebach Gallery, arrived too late for more than a superficial viewing. The catalogue says, "His new work is the statement of generic form, abstracted and distilled in terms of suggestive evocative color." The work falls into three vague groups: night pictures, with amorphous purplish, pinkish twilight tones applied with the fluidity of Rorschach inkblots; water pictures—greenish blue running colors, incised with weird, fragile, fantastic fish; landscapes—bright, solid colors, clearly defined forms, non-objective shapes set in three-dimensional perspective. (Until Oct. 8.)—P. F. C.

Also on view at Carlebach's is the work of C. S. Hope, a young man born in the Barbados, but living in New York. He does West Indian landscapes, subway and beach scenes, and Harlem portraits. There is kinship of approach to the Haitian pictures on view at this gallery, but Hope's technique has been much influenced by his city training and experience.—P. F. C.

Memories of Mexico

Chano Bejar, a Mexican artist, a recent resident of this country, is holding an exhibition of paintings at the Ward Eggleston Galleries. They are touched

Boy from Tenancingo: CHANO BEJAR
At Eggleston Galleries



with a nostalgic remembrance of the artist's native land, so that there is a little tinge of emotion in their "remembrance of things past." Bejar evokes many facets of Mexican life, sensitively varying his technique with the different phases of his works. While there is color and movement in these canvases, there is more evidently the sober realization of the character of scenes and people, somewhat picturesque, but never picaresque.

Bejar's brushwork is broad and fluent, his line decisive. In *The Cock Fight* there is less attempt at realistic description so much as vivid suggestion of the changing motion and flashing colors of the combatants. The *Boy from Tenancingo* concentrates on the white-clad figure, holding a dejected bunch of flowers, the stocky form and stolid gesture belied by the warmth of the liquid, black eyes. (Until Oct. 2.)—M. B.

Baum Pictures Pleasing

Paintings by Mark Baum are on view at the Laurel Gallery (new address: 108 East 57th Street). Largely self-taught, Baum uses the stylized detail of leaf and flower that has come to seem synonymous with "primitive" painting. However he doesn't over-emphasize it, but makes arbitrary patches of patterns which function as solid shapes in building the design of the picture. The most successful canvases integrate dynamic design and clear color to give a quiet, yet far from banal, effect. *Approach to Beach* and *House with Fire Escape* have an almost Japanese quality. (Until Oct. 9.)—PEGGY F. CRAWFORD.

Theo Hios in Oil

In his first exhibition of oils, at Contemporary Arts Gallery, Theo Hios reveals the same tender or fancifully humanistic approach to landscape and animal study that distinguished his watercolors, shown earlier here and in group exhibitions. A modern romantic, bold in his use of color and form, Hios fulfils the promise of his earlier work. And although he has continued to pursue the same highly personal vision of the world, his new work is marked by increased confidence and strength.

Among his best works are *Threnody*, a large, strangely-moving canvas of two gulls mourning the death of a third; the vase-shaped figure of *Ariadne*, weeping in her abandonment on the rocks, and two still lifes: *Fish* and *Tulips*. *Legendary Landscape* does justice to that weird acre of Rockport, Dogtown, while *Easter Eve* is yet another romantic painting of that favorite coastal town that conveys its charm. (Until Oct. 22.)—J. K. R.

Lucille Corcos Exhibits

From the paintings and watercolors by Lucille Corcos showing at the Grand Central Galleries' 57th Street Branch, it is hard for this reviewer to figure whence derives Miss Corcos' reputation for wit and charm. What must be an attempt at humor seems simply unpleasant—mean people with mean faces



Ariadne: THEO HIOS
At Contemporary Arts

depicted with little lines in acid, acrid colors applied with no sense of pictorial composition.

Self Portrait is a crowded little picture of a crowded little room in which Miss Corcos is evidently hard at work making more crowded little pictures! Miss Corcos' illustrations, particularly the black and whites, are more acceptable than the paintings. Clearly she needs a story to tell, and she does better with someone else's than her own. (Until Oct. 1.)—P. F. C.

Lockspeiser Satisfies

Eleanore Lockspeiser, a native New Yorker who lived in Europe for 14 years, will present her oils and watercolors at the Feigl Gallery, Oct. 5 to 19. A quiet, feminine, palatable version of cubism, the pictures are notable for felicitous selection of detail and dovetailing of shapes. Miss Lockspeiser evidently knows her own capacities and limitations and is content to search for growth within them. This certainty of approach strikes a satisfying note and is most fully expressed in the many delicate still lifes.—P. F. C.

Martha Reed Exhibits

Paintings by Martha Reed, at the Ward Eggleston Galleries, include a variety of subjects—landscape, figures and still lifes. They are all handled with vigor as well as sound knowledge of the effects the artist wishes to obtain. The thrusting bulk of *Old Scow*, the simplified forms of *"Our Town,"* in which one dark tone plays on another, relieved by the white facades of houses, and *The Inlet* are ably carried out. But perhaps the most successful canvas is the decorative design of *Rhododendron*, its pale blooms heightened by the spreading symmetry of the broad leaves. (Oct. 4 through 16.)—M. B.

Proletarian Moderns

Proletarian art has gone modernistic. At least, that's the impression given by Lisa Mangor's paintings at A.C.A. Miss Mangor gives evidence of artistic sensibility, but her pictures are so weighted with extraneous factors it is hard to see what the core would be were she

to strip down to essentials. But the effort to arouse pathos keeps creeping in. The effort to be modernistic seems un-integrated—in *Waiting Room* Bonnard, Picasso and Matisse all appear in undigested lumps. Some paintings have strong Indian influence, due to her stay in the Southwest. Miss Mangor's rather tender and whimsical linear treatment seems the best touch. (October 4-23.)

—P. F. C.

Views of New York

New York Scenes form the opening exhibition at the Milch Galleries, in which past and present both figure in the varied artistic idioms of different artists. One of the older canvases, *The Plaza* by Alden Weir, a night scene with forms only partly emerging in light and shadow, suggests the character of the place as we know it today. George Luks' *March of the Italian Soldiers*, an episode of 1918, showing the picturesque Bersagliari in martial array, belongs definitely to another epoch. Childe Hassam's *Across Central Park*, blossoming cherry trees set against spring greenery, might be of today or yesterday. Guy Pene Du Bois' *Parade* is scarcely dated.

Jay Robinson's *207th Street Bridge* reflects contemporary life with its expanse of railroad tracks on one side and its serried buildings on the other in an able, if complicated design. *City at Dusk* by Helen Sawyer, a snowy scene, and Ferdinand Warren's *A City and a Tower* are both poetic translations of pictorial aspects of the city. It is a diversified and well-selected group.—M. B.

Olga-Mary's Confections

Olga-Mary (Pedroza), Brazilian artist, presents her first one-man show in this country at the Carroll Carstairs Galleries. The catalogue states that she is considered "one of the most scintillating interpreters of the intimate scenes of her motherland" and that she has pictures "in official and private galleries in South America, Paris, London, New York, Los Angeles and Berlin."

To this reviewer Olga-Mary seems most at home in the field of conventional flower-pieces and portraits, of which several pretty and not too inept examples are exhibited. When she tackles "the heart of Brazil," she seems to become a rather fuzzy Puviss de Chavannes. (Until Oct. 2.)—P. F. C.

John Little's First

A new artist on the New York scene is John Little, already known in California, whose show here runs until Oct. 16 at the Betty Parsons Gallery. His pictures seem to strive after some mystic synthesis of the meaning of life in our time. With such a goal it is inevitable that many of the pictures seem groping, but the artist is courageous and adventurous in his use of paint, and his lack of fear of the medium commands attention.

In *The Aggressor*, strong color and sharp shapes communicate force and violence. In *The Prophet* strength comes from strong black and electric blue, pink and chartreuse shapes which function as movement, not as solid forms. *Spinning Still Life* stabilizes swirling

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Nine Zombies: FERNAND PIERRE

Haitian Art Center Opens in New York

WHEN A CONSIDERABLE NUMBER of untutored painters appear in one place, producing pictures of vitality, when the group continually grows, and when the locale is Haiti, it's a romantic, heartening story. It begins with the Centre d'Art, founded in Port-au-Prince some five years ago by DeWitt Peters, on discovery of an unusual quantity and quality of native art. The Centre then supplied materials, guidance and encouragement to native painters. The resultant pictures have received much acclaim in this country as well as in Paris, where they were exhibited in the UNESCO show of 1946.

Now, a Haitian Art Center of New York, under direction of Peters and Selden Rodman, has been organized. A group exhibition inaugurates its offices and permanent display rooms at the Carlebach Gallery. The New York Center, a membership organization, sponsored by several art collectors and friends of Haiti, will function as a distributive outlet for the works produced at the Centre. A book on Haitian painting, *Renaissance in Haiti* by Selden Rodman, will be published by Pellegrini and Cudahy simultaneously with the opening of this exhibition. Later plans of the Center include showings in Washington, Chicago, Philadelphia and Los Angeles.

Among the painters, three—Méréus, Stéphane and Vergin—have not previously been shown here. Their work is strictly primitive, characterized by childlike simplicity of viewpoint, bright flat colors, formal stiffness. Seen for the first time, too, are the sculptors—Dupérier, Joseph and Simpre—who bring the same directness and innate sense of design to their medium as do the painters.

Rigaud Benoit, Philomé Obin and Hector Hyppolite, the eldest and most familiar of the painters, have developed over the years. Hyppolite died in June of this year. *Crucifixion*, his last pic-

ture, typifies his amazingly free, imaginative, decorative expression of an equally sincere belief in Voodoo and Christianity. Benoit's vision and use of paint have broadened, adding considerably to the native grace of his work. Likewise, Philomé Obin has grown. *Inspection of the Streets* shows a charming selection of detail and distribution of color.

Among the younger men, Fernand Pierre's lively and subtle compositions, and Dieudonné Cédor's lush and passionate Voodoo documents capture the attention. (October 9-23.)

—PEGGY F. CRAWFORD.

Ohio Ceramic Awards

The 3rd All-Ohio Ceramic Biennial, sponsored by the Junior League and held at the Butler Art Institute in Youngstown, has been well received by the public, the press and the jurors. Harold Nash of Cincinnati, Ruth Randall of Syracuse and Don Schreckengost of East Liverpool awarded first prize to Viktor Schreckengost for a group of sculptures, second to Jo Natko for a pottery group, third to Anthony Vaiknoras for a group of enamels, and fourth to Paul Bogatay for a sculpture group. Richard Hoffman, Lynn Schwing, Charles Mosgo, Edris Eckhardt and Edward Winter received honorable mentions. (Through Oct. 3.)

Shiva Scholarship

The Ramon Shiva Scholarship of \$500 for study at the Art Students League has been awarded to Burton Silverman. The jury, composed of George Grosz, Sidney Dickinson and Leslie Waid, named League-student William Chaiken alternate winner, and on its recommendation, Shimon Benuda Hachohen was awarded a tuition scholarship by the League's Board of Control. The League now has a registration of 3,200 students, with 5,000 on the waiting list.

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Philadelphia News

PHILADELPHIA:—The reaction of French artists to World War II differs radically from that to World War I, if one may judge by the exhibition at the Georges de Braux Gallery of recent work by Roland Oudot, Henri Jannot and Georges Rohner.

De Braux, who came back a few months ago from Paris, was so impressed by the return to order based on a quiet, considered simplification of realistic forms, that he decided to open his 1948-49 season with a show that would point up the new trend.

The three painters chosen for the initial exhibition, consequently, have this trend as their great common denominator. Obviously they have absorbed new theories of color and of abstract form, but, instead of making the abstract their end, they use it as the basis for realistic, though severely ordered, composition. Perhaps, at this stage, the order is too severe, but the evident self-discipline augurs well for the future.

About Oudot's *Road, Ile de France*, Rohner's *Carafe and Goblets* and Jannot's *Audierne, Harbour* there is the same ultra-careful placement of objects. Nothing is out of place. There is mathematical precision in the arrangement, but so well ordered are forms and accents that, while the general effect is remarkably soothing, with no hint of restlessness or emotional outburst, it also lacks a sense of spontaneity and the sparkle born of it.

Yet, as the world reaped the harvest of unrest and explosion so well prophesied in the timbre of post-World War I French art, it may be that this new return to a self-contained, carefully arranged, basically peaceful art presages a similar wave of world thought and social order.

The Pennsylvania Academy of the Fine Arts, which, like the Art Alliance, has completely redecorated its galleries, is opening the season with a one-man show by Philadelphia painter, Walter Reinsel, in its Artists Gallery, and with a series of galleries, in co-operation with Pennsylvania Week, tracing the chronological growth of the State's art since the days of the Peale Family, Rush, Eichholz and Sully, whose easel and table supply interesting props for his portraits and figure studies. The final room in the series focusses attention on the Academy's acquisitions of paintings by Pennsylvania artists from Eakins to the present.

The Reinsel show follows last season's policy of exhibition work by Philadelphians. The keynote is paint quality. Rust red or brown against blue, purplish blue, and blue-green is a favored color combination, especially for the atmospheric and well-handled shore gouaches.

Taken separately, both oils and gouaches are tonally pleasing, and sensitively brushed. Taken as a whole, with the persistent repetition of a strange false face, they suggest a slightly satiric attitude toward life, especially in such compositions as *Self Portrait*, a red-headed young man (Reinsel

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October 1, 1948

is no longer red-headed) holding the mask in his arm; *Anxiety*, a fanciful composition of the same mask floating high atop a baroque light blue swirl over a small earthbound town, and even in the still-life, *Mask and Mandolin*.

The new Contemporary Art Association of Philadelphia gallery has reopened with a large exhibition stressing work in all media that may be absorbed into middle-class homes for less than \$100, and comes in response to innumerable requests made, during the summer, by gallery visitors who wanted art but could not afford to pay in three figures.

The show sparkles with fresh, new art faces; yet includes small pictures by Philadelphia's veteran modernist Arthur B. Carles, and others by such well known younger men as Giovanni and Antonio Martino, Ezio Martinelli, Morris Blackburn, Jack Bookbinder, A. P. Hankins, and Martin Jackson.

From Samuel Salko's sad, restrained *Old and Destitute*, a watercolor of an old man beaten down by life, the key of the exhibition rises to the gayety of Harriet B. Dolfman's little sketch of childhood at play, *Schoolyard*, Edith Jaffy's semi-abstract, *Pier 7*, the high-keyed, charmingly atmospheric *The Lake* by John R. Maxwell, and Razel Kapustin's cream-toned Siamese cat emerging from a vivid color environment.

Jean Watson has looked at *Gloucester Wharf* with new color eyes; while I. Sankowsky's *Beyond the Tracks*, Aaron Shikler's *Trauma*, C. Elizabeth Davis' *A Wall and a Tree*, Ida Mary Cochlin's *Country*, Morton I. Cohn's *Mackeyville Valley*, William Corasick's *Rhythms*, John Haigaard's vivid *Moonlit Walk*, Irene Buzek's ordered *Atomic Energy*, Charles Semser's *On the Beach*, Ben Eisenstat's *Little Pier* and Frances Lachman's *D. P.'S*, all so different in viewpoint and treatment, prove that Philadelphia artists, many of them little known outside the city or their own studios, are well worth a gallery of their own.

Philadelphians also open the season at The Print Club, where collages and concretions by Carl Shaffer, prints and drawings by three young artists, Hester Cunningham, William Loos and Florence Shubert, continue to October 15.

Cooperating, as is the P. A. F. A., with Pennsylvania Week, the Philadelphia Water Color Club is presenting at Gimbel's through the first week in October, a special exhibition of watercolors of Pennsylvania by its members. Also the Newman Galleries are staging a provocative show by Business and Professional men and women who include Beatrice Lillie, and such local Sunday-painters as attorneys George Orr, and William J. Conlen; William S. Kurtz, president of the Pennsylvania Company for Banking and Trusts; architects Joseph Patterson Sims and Harry Parker who is also Professor of Architecture at the University of Pennsylvania; Armond Spitz, Director of Museum Education at Franklin Institute; Louis Jagielky, jeweler; F. H. Furness, florist, and many others.

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Head of an Old Man: REMBRANDT
In Reish-Nicholson Sale

At Parke-Bernet

A SALE OF PAINTINGS, dating from the early 16th century to the present day, and from a fine Rembrandt portrait to a still life by Hovsep Pushman, will take place at the Parke-Bernet Galleries on the evening of Oct. 14. The sources, as varied as the paintings, are J. W. Reish of New York, Arthur L. Nicholson of London, the estate of Bronislaw Huberman, the estate of a private collector sold by the order of the Swiss Bank Corporation, and other owners.

The prize painting in the group is the small panel portrait *Head of an Old Man* by Rembrandt which belongs to Sholem Asch. It has been authenticated by C. Hofstede de Groot; Dr. Wilhelm von Bode, who places it in the 1630/1 period, and by Dr. W. R. Valentiner, and it is recorded and illustrated in A. Bredius *The Paintings of Rembrandt*. The portrait originally came from a Russian collection and was bought by the Duits Gallery in London in 1920.

Other interesting Old Masters include *Adam and Eve in the Garden* (c. 1530) by the Antwerp Master, possibly the Master of the Mansi Magdalen, and formerly in Stanley Mortimer collection; *Ascension of the Virgin* by Domenichino, exhibited in the collection of Polish-owned Old Masters at the New York World's Fair; a *River Scene* by Van Goyen, also authenticated by de Groot, and his *Old Tower by a River*; a bust-length portrait of *Cardinal Giovanni de' Medici* of tragic fame, by Bronzino; *Master Willis*, a half-length figure of a child by Hogarth; and a *Still Life with Peaches and Birds* by Jan Breughel.

There is a sizable group of 18th Century English portraits which includes a *Portrait of a Lady and Child* by Lawrence; a *Portrait of a Gentleman* and *Garrick with the Bust of Shakespeare*, the finished sketch for the picture now at Stratford-on-Avon, by Gainsborough; *Miss Foster* by Cosway; Reynolds' portraits of his pupil and assistant, Giuseppe Manchi, and the fascinating *Mrs. Baldwin* which has graced many well-known collections.

Corot supplies two paintings, *La Va-*

chere sous l'Arbre Penche, and the earlier *Villa d'Avray: Chemin au Bord du Bois*, in which, according to Robaut, the figure is a portrait of the artist's mother. The Barbizon School is well represented by paintings by Diaz, Ziem, Daubigny, Israels, Troyon and others. Later works include paintings by Blake-lock, J. Francis Murphy and Daniel Ridgway Knight.

An exhibition will be held from October 9.

Plaza Sales

THE FIRST Currier & Ives sale of the season will be held at the Plaza Art Galleries, who specialize in these prints, on the evening October 7. There will also be some of the earlier prints by Nathaniel Currier and work by other American lithographers, from the estate of Ned G. Begle, once president of the Diamond Match Company, and other sources.

Rarities include the large folio on whaling, *The Whale Fishery, Attacking a 'Right' Sperm Whale and Cutting In*, which according to records, has never before come up at auction; *The American National Game of Baseball*, and a fine impression of the most famous of all the large folio prints, *Home to Thanksgiving*. Rare subjects include *American Hunting Scenes, A Good Chance and An Early Start*, and a pair of prints by Arthur Tait done at his home in West Long Lake which show a self portrait. Small folios include *American Homestead* prints, *Winter, Summer, Spring and Autumn, American Railroad Scene, Gold Mining in California* and a collection of the colored comics.

The following week, on October 14, the contents of the New York apartment of the late Venita Vardon Oakie (wife of Jack Oakie, who was killed in the plane crash with Earl Carroll) will be sold. The furnishings are entirely modern, and the paintings which graced the walls include a Renoir and examples by modern French painters. An exhibition will be held at the Galleries from October 11.

Syracuse Given Estates

Syracuse University has been given two Adirondack estates, totalling 53 acres with more than a half-mile of water frontage on Upper Saranac Lake by Mr. and Mrs. Carl M. Loeb. Pine Brook Camp, summer home of the Loeb, was given to the University fully furnished, and they also bought the Ballantyne estate in order to provide the University with enough area for the establishment of a summer art school, which will open this next season.

Ferren at Cooper Union

John Ferren, well-known abstract painter, has joined the faculty of the Cooper Union Art School, and Steve Raffo, winner of the Scheidt Memorial prize in the last Pennsylvania Academy Annual, has been promoted from Assistant to Instructor. Grace Raney, a recent graduate, will replace him as Painting Assistant. The school has also added three new instructors in architecture—Carl Frederick Brauer, Peter Bruder and Sam Glaberson.

The Art Digest

Auction Calendar

October 6, 7, 8 and 9, Wednesday through Saturday afternoons and Thursday morning. Parke-Bernet Galleries: The collection of ceramics, glass and decorations formed by the late Annie B. Bird. Old English and early American ceramics, glass and decorations, including Worcester, Spode, Whieldon and other china. Staffordshire ware; glass paperweights; Georgian silver, pewter; quilts and coverlets; bibelots; jewelry; books on art and antiques. Exhibition from Oct. 2.

October 7, Thursday evening. Plaza Art Galleries: Prints by Nathaniel Currier, Currier & Ives and other American lithographers from the estate of Ned G. Begle, others. Exhibition from October 4.

October 14, Thursday afternoon. Plaza Art Galleries: Modern furnishings and decorations from the New York apartment of the late Venita Vardon Oakie. Exhibition from October 11.

October 14, Thursday evening. Parke-Bernet Galleries: Paintings of various schools, property of J. W. Reish, from the collection of James G. Shepherd, Arthur L. Nicholson, London, and other owners. Old Masters include *Head of an Old Man* by Rembrandt, painted 1630-31 according to Dr. W. Bode, authenticated by Hofstede de Groot and belonging to Sholem Asch; *Adam and Eve* by Antwerp Master; *Ascension of the Virgin* by Domenichino; *River Scene* by Jan van Goyen; works by Jan Breughel, others. English 18th century examples are *Mrs. Baldwin* and *Giuseppe Marchi* by Reynolds; *Miss Foster* by Cosway; *Lady de Dunstanville* by Thomas Phillips; *Richard, Earl of Canan* by William Hoare; a landscape by "Old Crome" formerly in the J. P. Morgan collection; portraits by Gainsborough, Lawrence and Harlow. Also *Sous l'Abre Penche* and *Ville d'Avray: Chemin au Bord du Bois* by Corot; *Sunset on the Sysoka River in Winter* and *The Rapids* by Thaulow; *Snow Scene* by Mauve; *Young Girl with Flowers* by Mancini; *Still Life* by Pushman; works by Carl Olaf Larsson, William Maris, Gustave Jaquet, Diaz, Daubigny, Berne Bellecour, Fromentin, J. Francis Murphy, Daniel Ridgway Knight, Blakelock, others. Exhibition from Oct. 9.

Friday and Saturday, October 15 and 16. Parke-Bernet Galleries: French Provincial furniture, porcelains, metalwork, lamps, clocks, decorative objects, removed from various *Mas de Provence* and the neighborhood of Avignon and Nimes by A. Granier des Vans and sold by the order of Mme. Anna Guerin. Exhibition from Oct. 9.

October 22 and 23, Friday and Saturday afternoons. Parke-Bernet Galleries: Furniture, porcelains, glass, carved ivories, antique clocks from the collection of Henry P. Strause. William and Mary, Queen Anne, Chippendale and later Georgian furniture. Group of 17th, 18th and 19th century clocks, many by famous makers, formerly on exhibition at the Virginia Museum of Fine Arts. Japanese carved ivory statuettes and *netsuke*. Chinese porcelains; Japanese, Javanese and Chinese textiles. Crown Derby, Minton, Sevres and Oriental Lowestoft porcelain tea, coffee and dinner services. Old English glassware, gold-decorated Bohemian overlay glass. Paintings include a few Old Masters and works of the 19th century. Exhibition from Oct. 16.

October 28, 29 and 30, Thursday through Saturday afternoons and Friday morning. Parke-Bernet Galleries: Continental silver, glass, porcelains, Oriental rugs, confiscated property recovered by the Allied Armies in Germany and transferred to the International Refugee Organization of the United Nations, sold by direction of its Merchandising Advisory Committee for the rehabilitation and resettlement of the victims of Nazi action. Exhibition from October 28.

School for Asiatic Studies

The School for Asiatic Studies of the Asia Institute, New York, is offering 17 courses in Art and Archaeology during the 1947-48 autumn and spring semesters, among the many other courses "pertinent to valid understanding of Asia's lands and people." They include Asiatic ornament, ceramic art and textiles, Persian painting, the art of India and early Chinese art.

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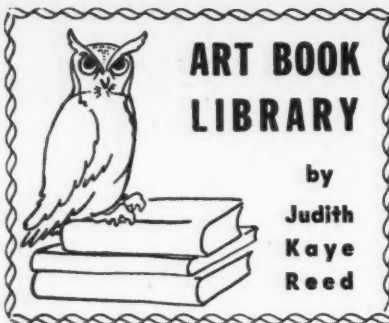
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Art of England

"British Art and the Mediterranean" by F. Saxl and R. Wittkower. 1948. New York: Oxford University Press. 87 pp. of text and illustrations. \$17.50.

An unusually interesting work on a unique theme that combines art and history, this large picture volume explores the little-studied relation between the arts of Mediterranean countries and those of Great Britain, from the prehistoric era through the 19th century.

The book grew out of an exhibition arranged in London in 1941 by the Warburg Institute on this thesis. Now expanded in book form by F. Saxl, who contributed the sections covering the period to 1500, and R. Wittkower, who is responsible for the second part, together with the aid of specialists in the many fields covered, the volume is an inspiring and stimulating excursion in the realm of interdependence of art and thought between nations, an illuminating document that should have equal fascination for the art scholar, historian and layman.

From the earliest sections dealing with similarities between two graveyard plans, one found in Malaga, the other in Orkney, between faces in Celtic and Rhineland sculpture, through the influence of the Roman occupation in England, which produced a Romano-British style based on Celtic heritage, the authors cover a rich variety of subjects that range from illuminated manuscripts, sculpture architecture and painting to literature, science and decoration. In each case instances of relationship between the art style popular in the Mediterranean nations and in Britain are discussed.

Of special interest are the plates devoted to the rather mysterious Ruthwell Cross, one of the great stone monuments erected in Britain about the end of the 7th century, at a time when no other similar sculpture was to be found in all Europe.

An English Vasari

"A Century of British Painters" by Samuel & Richard Redgrave. 1948. New York: Oxford University Press. 485 pp. of text and 100 illustrations. \$2.50.

This new and revised edition of a standard British work that first appeared in 1866 and has long been used as a source book of information on 19th century British painting, is a readable, often somewhat Vasari-like account of British painting prior to the end of the 18th century. Editor Ruthven Todd has

corrected erring facts and figures, omitted the section on the pre-Raphaelites, which suffered from the original authors' plan of not mentioning any living artists, supplied new information on location of paintings mentioned and appended a useful bibliography. The second in the Phaidon Press series of reprints (Burckhardt's *Civilization of the Renaissance in Italy* appeared earlier), this new volume is a compact and welcome addition to the British art history bookshelf: a compact mine of information on English painting from Hogarth to Constable.

Outline of British Painting

"Outline of English Painting" by R. H. Wilenski. 1948. New York: The Philosophical Library. 125 pp. Illustrated. \$3.75.

This slim guide book to English painting by one of Britain's best-known critics has knowledge, wit and understanding of the modern temper, three highly-compatible qualities that distinguish it from so many informative but dull critical histories. Beginning with a brief survey of early English art, the author devotes most of his text to perceptive studies of outstanding painters from Hogarth to the contemporary moderns. Of special interest are his comments on Blake, Turner and the pre-Raphaelites.

Conserving Paintings

"The Care of Pictures" by George L. Stout. 1948. New York: Columbia University Press. 125 pp. Illustrated. \$3.75.

A needed technical manual on causes of damage and deterioration of paintings, prints and drawings, written for the professional custodian of such works. The authoritative author, George L. Stout, director of the Worcester Museum, has long been a student of the problems of picture conservation, beginning as Fellow for technical research and then head of the department of conservation at Harvard's Fogg Museum. He has also acted as conservator at the Gardner Museum in Boston and during the war served as Monuments Officer and later Chief of the Arts and Monuments Division in Tokyo.

Although the information is set down clearly and authoritatively, lay readers should be cautioned that most restoration jobs should not be attempted by amateurs. For them the book is most valuable for the parts dealing with preventative measures that can and should be taken by the most modest collector.

Bonnard's Paris

"Bonnard: A portfolio of six-color lithographs. 1948. New York: Published by Albert Carman for the Museum of Modern Art. Distributed by Studio Publications. \$6.00.

A charming set of color lithographs of Paris in the 90's by Bonnard, who along with Cheret and of course Lautrec popularized the then recently-developed medium. Revealing the influence of two early Bonnard loves, the Japanese print and the art of Gauguin, these prints yet share a highly-individual flavor in their gently affectionate and humorous observation of the Parisian scene and in their exquisite color.

Victorian Boston

By Lawrence Dame

BOSTON:—Who now remembers, in New York or elsewhere, the Victorian times when Boston ranked as No. One art center of the nation? Who now thrills to the once-magical names of Joseph DeCamp, J. J. Enneking, William M. Hunt, Philip L. Hale, John La Farge, Edmund C. Tarbell and Mary Macomber? These, along with Frank W. Benson, Dodge Macknight and John Singer Sargent, were leaders of a great Boston school devoted in Victorian days to realism expressed poetically, to application of old master methods, to truth rather than imagination.

All of these, some 40 strong, now have been revived in public view by the Robert C. Vose Galleries in a show not so exciting as those staged by the young, rebellious moderns of the new Boston School but fascinating in a nostalgic way.

Mr. Vose drew upon his experience as an art dealer for 50 years to evoke masters great and little of the past. He has felt keenly the neglect of these men as he himself grew older. He has seen the 40 drop off until, today, none but Benson, Macknight and Philip Hale's widow, Lillian Wescott Hale, are alive. And Macknight has turned from painting to gardening with the adverse criticism of fellow artists and the plaudits of the buying public far behind. These were the practitioners of the arts who made Boston renowned and supreme between 1880 and 1914.

Unfeeling youth snickers now at realism; oldsters recall days when America seemed free of confusion and the ten-

sions producing modern art. Boston changes, not for the better, and conservatives battle moderns ideologically in a last stand.

But how the old boys could paint! Frank Benson with his beautifully modelled still life and his flashing portrait of a girl; Edmund Tarbell with his life-like peonies; Joseph DeCamp with his compelling version of a blonde girl in mandarin coat—these typify Old Boston's love of color applied painstakingly, reverence of form linked to perfectly balanced design, and appreciation of beauty undefiled.

While William Hunt seems hopelessly old-fashioned in his *Roman Girl*, an oil view of a stilted studio subject, his pastoral with cows grazing under lowering clouds limns nature well. Childe Hassam shines with an impressionistic bridge and Hale's portrait of his father, Edward Everett Hale, has chiaroscuro qualities unusual today. Then there is Arthur C. Goodwin, who painted like an angel many Boston street subjects and genre scenes but who won derision and eventual neglect (until now) through his Bohemian habits in a strait-laced city.

Mary L. Macomber, a follower of the Pre-Raphaelites in sentimental, dreamy renderings of the female form and of allegories, was discovered by Mr. Vose and was encouraged to study under Duveneck and Benson. Her portraits are hidden in many an outmoded Back Bay and Beacon Hill drawing-room.

Another allegorist still famed, Washington Allston, turns up with a surprisingly tender self-portrait in colors now rich, now muted. Watercolors by John S. Sargent, Dodge Macknight (who

painted flamboyantly whereas Sargent used a gentle brush as we view him now) and Winslow Homer, as well as an oil, *Hare Hunt* by Homer, demand attention. Abbot Thayer, Abbot Graves, Charles Woodbury, George DeForest Brush, J. A. S. Monks, George Sloane, and Thomas Robinson—these are among many other names to recall the past. Old Boston is flocking to revive memories of better days; Young Boston comes to mock and wonder.

Bridging a Gap

THE NEW SEASON has brought with it several new galleries, at least one of which, the Hosking Gallery, has an unusual character and will fill a definite need. Herbert Hosking, public relations council and one-time director of the N. A. M., was not only interested in art himself, but had many friends who made their livings working at it. In his statement on policy he says:

"It is usually more difficult for the so-called commercial artist, no matter what his degree of attainment, to gain recognition through the normal channels of the art world than it is for the proverbial camel to go through the needle's eye. In general, the Hosking Gallery will be devoted to bridging the gulf between the so-called commercial artist, or photographer, or designer and the exhibition world."

Cynthia Iliff, recipient of the first show, has a long list of honors for her off-hours, non-commercial prints, including the Pennsylvania Academy Dawson Medal and a Pennell Purchase Award. Her lithographs are uniformly high in technical accomplishment. (Until Oct. 8.)—JO GIBBS.



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Regarding Boston

By Lawrence Dame

Out at Harvard's Germanic Museum, a stellar exhibition of drawings, woodcuts, etchings, lithographs and sculpture by Kaethe Kollwitz has opened. Many of the pieces come from the New York collection of Erich Cohn, others from permanent collections of the Fogg Museum and the Germanic. Many among the 65 items have never been exhibited before.

In the woodcuts, with their wonderful restraint and use of black mass with the suggestion of human tragedy, like white faces peering from the gloom, Frau Kollwitz's compassion for the race and poetical understanding leap forth. Throughout the work social satire, not bitter like Grosz's but tenderly sympathetic or sorrowful, has exercise.

The Quick and the Dead, with leaning figures over the bier reminiscent of El Greco's *Burial of the Count of Orgaz*, is unforgettable as a wood print. So is the view of volunteers being drummed to their end by Death as a martial figure. Self-portraits, in black and white and bronze, are particularly interesting. The artist obviously saw herself unsparingly, not as a beautiful or even handsome woman, but as a large person full of thought and kindness and brooding sense of fate. Some of the etchings and lithographs recall Rembrandt, others Picasso. The sculpture is heavy, with faces rising out of mass, weighted down by a sense of doom.

The Germanic's alert director, Charles Kuhn, has done well to assemble a show smaller but more select as the first tribute in New England to this great artist.

New Yorkers will have a chance to appraise 10 years of work by Karl Zerbe, the Museum of Fine Arts School's teacher and painter, at the Downtown Gallery later this year. The curtain-raiser here is at Boris Mirski's Gallery, where Zerbe's pupils have found such a haven these past few years. The show emphasizes more than ever the master's facility with that tricky melted wax medium called encaustic and with egg-mixed tempera and often a combination of the two on one canvas.

While many, including this writer, deplore Mr. Zerbe's confusion of design, his cluttering use of symbols to tell what might be said with lots less, he still can be acclaimed as a great colorist, an artist who can model well when he wishes, a thinker with an almost cosmic appreciation of the human tragedy. That he can evoke design is shown by a charming piece, a lonely couple walking across an endless plain.

Zerbe's textural effects often approach the batik; his symbolism runs amok with goats, owls, cats, clocks, lamps and other devices which too often seem used helter-skelter. But his technique, the way he uses his media as a magician would employ them, bespeak a significant German emigré who can go far and who already has performed marvels by inspiring forward-looking youth to handle materials with skill and strike out on their own.

The Wolf's Lair

By Ben Wolf

SANTA FE:—Your correspondent tried to start a good fight out here in Santa Fe the other night. Stanley Wilson, the British painter, and Alfred Morang, the one-man board of trade for Santa Fe art and artists, were discussing art.

That was my cue. I guess the exhilarating air out here might have had something to do with my bellicose approach. "Gentlemen," quoth I, in my effete Eastern tenor—"In my opinion there's entirely too much painting going on." Morang's fingers curled menacingly around the neck of an empty Pepsi-Cola bottle.

Undaunted I continued. . . . "First there should be the development of a personal philosophy—through experience, reading, seeing, and much thinking—then and then only should expression through a particular medium take over. The medium is a secondary consideration—it is of little moment whether one uses paint, typewriter, voice or what have you—success in the full meaning of the word can only be attained after one has arrived at the point where one has something to say—i.e., a basic philosophy. Then valid expression will result, frequently despite lack of technique (though no premium should be put on ignorance of one's tools).

As Parson Weems of Grant Wood fame said when a dear old lady in his congregation took him to task for a grammatical error incurred during one of his fiery sermons: "Madam, when the English language comes between me and what I want to say—may God help the English language."

And what to do you know—they agreed with me.

En route to New Mexico we had a brief stop-over in Chicago at the airport where we dined in the new Cloud Room which is dominated by a gently girating Sandy Calder mobile. Two ladies at the next table were discussing same heatedly.

"But what is it?" persisted one.

"Just form—anything you want," liberally explained her companion.

"It must be a plane," snorted No. 1.

"This is an airport—it certainly must be a plane. I hardly think Marshall Field would have put it there if it weren't."

Canadian Museums Unite

The Canadian Museums Associations, formed last spring, will hold its first annual meeting this fall. Officers are H. O. McCurry, director of the National Gallery of Canada in Ottawa, president, and F. J. Alcock, curator of the National Museum of Canada, also in Ottawa, secretary.

Versatile Covarrubias

The versatile Miguel Covarrubias, painter, author, photographer, archeologist, sociologist, anthropologist and geographer, will be the Ames-Walker professor of anthropology at the University of Washington during the autumn quarter. He will also teach a course on Mexico, a seminar in primitive art, and will give three lectures.

PRINT MAKERS: OLD AND MODERN

BY THE STAFF OF THE DIGEST



Man of Sorrows: 15 CENTURY GERMAN

Chicago's Rare Print

A 15TH CENTURY German woodcut of The Man of Sorrows, considered by Carl Schniewind to be "the most important single sheet cut ever to come to the United States," has been acquired by the Art Institute of Chicago, the joint gift of more than a dozen donors.

The only known impression of the print, this hand-colored woodcut, four times the size of the average one of the period (it measures 16 by 11 inches) shares, with many other art treasures recently entering American collections, a dramatic recent history. Owned in 1945 by a London collector who was killed, together with his family, in a heavy bombing attack, the print, completely intact in its frame, was found by a salvage crew clearing the rubble of his destroyed house. Taken over as "salvage" by the British Government War Damage Insurance, it was sold together with a lot of silverware and finally purchased by an art firm, later to be brought to this country.

A great product of the first century of printmaking, the woodcut, according to curator Schniewind, is an example of the original conception of a popular composition.

"Its coloring is so subtle, so uniform with the woodcut design," he writes, "that it is easy to believe that the woodcutter and illuminator were one and the same person. . . . Our woodcut shows a unity of conception throughout, both in the printed work as well as in the coloring, that is only conceivable when done by one person. The creative artist is apparent in all phases of the work at hand."

Donors of the print are: Mrs. Tiffany Blake, Thomas E. Donnelley, Mr. and Mrs. Edwin W. Eisendrath, William B.

Eisendrath, Mr. and Mrs. Wm. N. Eisendrath, Jr., gift in memory of Mrs. Emil Eitel, Mrs. Carolyn Morse Ely, Alfred E. Hamill, Mrs. Arnold Horween, Frank B. Hubachek, Mrs. Potter Palmer and Robert A. Waller Fund.

Graphic Pleasure

THE GRAPHIC EXHIBITION, at the Argent Galleries, by members of the National Association of Women Artists and contributing guests, proves an embarrassment of riches, for there is so much admirable work on display. In spite of the heavy competition of the many famous guests, the members' exhibits make a definitely good impression.

Betty Waldo Parrish's woodcut, *Vineyard Haven*, with its co-ordinated movement of sail, water and sky; Lena Gurr's serigraph, *Harpist*; Alice Buell's concentrated design in etching and dry-point, *Claimed by Hills*; Helen Miller's lithographs of a moonlight *Landscape*; Zelena Barton-Bressart's etching, *Chestnut Vender*, are among the notable pieces by members of the organization.

It is scarcely necessary to comment upon the work of such artists as Rouault, Leighton, Miro, Beckmann, Hayter, Blampied, Matisse and Picasso included among the foreign contingent, nor upon the brilliant and familiar work of the American John Taylor Arms, Stow Wengenroth, Stuart Davis, Kunyoshi, Armin Landeck or Howard Cook. But it is a special pleasure to come upon the rather rare, but distinctive etched work of Segonzac; a striking plate, *Sick Girl*, by Edvard Munch; and a finely executed etching by Galanis, *Still Life*, whose work in other mediums of black and white are more familiar. Critical comment is impossible on so extended and outstanding a collection; only visual delight may be recorded.

—MARGARET BREUNING.

Marion Cunningham Memorial

When Marion Cunningham died at the age of 37 last Spring, there ended a brief but brilliant career devoted, during the past five years, to serigraphy. During that period she produced 40 prints in the silk screen medium, and now the National Serigraph Society is holding an exhibition of them as a memorial show.

The first impression one gets from the group is the fact that they are remarkably consistent in quality and in style—in a medium which is not noted for this. Mrs. Cunningham seems to have taken a painter's approach to print-making and, while the technique is quite sufficient for the artist's purpose, the main thing is the picture, rather than an exhibition of technical virtuosity. (Until Oct. 10.)—A. L.

Major Print Show

A major print show is in the offing for the Brooklyn Museum. Curator Una Johnson has winnowed from many public and private sources 125 prints by 32 German Expressionists, for an exhibition entitled "Kirchner and the German Expressionists." It will be on view from Nov. 3 through Jan. 16.

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Where to Show

Offering suggestions to artists who wish
to exhibit in regional, state or national
shows. Societies, museums and individ-
uals are asked to co-operate in keeping
this column up to date.—The Editor.

NATIONAL SHOWS

Albany, N. Y.

AMERICAN DRAWING ANNUAL IX. Feb.
9-Mar. 6. Institute of History & Art. Open
to all artists in U. S. & Canada. Drawings
in any medium. Work due Jan. 22. For
further information write Institute of Art,
125 Washington Ave., Albany 6.

Boston, Mass.

16TH ANNUAL EXHIBITION BOSTON
SOCIETY OF INDEPENDENT ARTISTS.
Jan. 10-29. Paine's. Open to all artists.
Media: oil, watercolor, sculpture, prints.
Purchase Fund. Membership dues \$5; due
Nov. 13. For further information write
Miss Jessie G. Sherman, Sec'y., 27 W.
Cedar St., Boston 8.

New York, N. Y.

ALLIED ARTISTS OF AMERICA 35TH
ANNUAL EXHIBITION. Nov. 10-27. Na-
tional Arts Club. Open to all artists. Me-
dia: oil, watercolor, sculpture, design for
murals. Jury. Awards. Work due for non-
members Nov. 4; for members, Nov. 5 at
National Arts Club, 119 E. 19th St. For
entry cards and further information write
Robert D. Barrett, 174 E. 71st St.,
N. Y. C. 21.

AUDUBON ARTISTS 7TH ANNUAL EX-
HIBITION. Dec. 2-15. National Academy
Galleries. Open to all artists. All media.
Jury. Prizes. Fee \$3. Entry cards due
Nov. 19. Work due Nov. 22. For further
information write Ralph Fabri, 1083 Fifth
Ave., New York City 28.

Newark, N. J.

6TH NATIONAL OPEN COMPETITION
EXHIBITION. Nov. 28-Dec. 18. Ross Art
Galleries. Open to all artists. Media: oil,
watercolor, tempera. Cash prizes. Entry
blanks due Nov. 21. For further informa-
tion write Zachary Ross, Dir., 807 Broad
St., Newark 2.

Philadelphia, Pa.

46TH ANNUAL PHILADELPHIA WATER-
COLOR & PRINT EXHIBITION. Nov. 7-
Dec. 12. Pennsylvania Academy. Open to
all artists. Media: watercolor, pastel, tem-
pera, gouache, black and white, drawings,
prints. Jury. Purchase & Prize Awards.
Work due Oct. 18. For further informa-
tion write Joseph Fraser, Jr., Dir., Penn.
Academy, Broad & Cherry Sts.

47TH ANNUAL EXHIBITION OF MINIA-
TURES. Nov. 7-Dec. 12. Pennsylvania
Academy of the Fine Arts. Open to all
artists. Miniatures to measure 8"x10".
Jury. Awards. Entry cards due Oct. 11. Work
due by express, Oct. 19; by hand, Oct.
22. For further information write Lisbeth
S. Barrett, Devon, Penna.

3RD INTERNATIONAL EXHIBITION OF
CONTEMPORARY SCULPTURE, SAM-
UEL MEMORIAL FUND. May 15-Sept. 11,
1949. Philadelphia Museum of Art. Open
to all sculptors. Submit photographs of
completed work, executed since 1940; closing
date Jan. 15, 1949. Committee of Se-
lection. Exhibition by invitation only.
\$65,000 in commissions and purchases. For
further information write Committee of
Selection, Fairmount Park Art Assoc. Mu-
seum of Art, Parkway & 26th St.

REGIONAL SHOWS

Grand Rapids, Mich.

FRIENDS OF AMERICAN ART 3RD AN-
NUAL PRINT EXHIBITION. Nov. 8-20.
Art Gallery. Open to all Mich. artists. Jury.
Prizes. Entry fee 50c. Blanks due Oct. 28.
Work due Nov. 1. For blanks and further
information write Print Exhibition, Grand
Rapids Art Gallery, 230 E. Fulton St.,
Grand Rapids, Mich.

Massillon, Ohio

13TH ANNUAL NOVEMBER EXHIBITION.
Nov. 1-Dec. 1. Massillon Museum. Open
to present & former residents of Ohio. All
media. Jury. Purchase award. Work due
Oct. 30. For further information write
Albert E. Hise, Curator, Massillon Museum.

Montclair, N. J.

18TH ANNUAL NEW JERSEY STATE EX-
HIBITION. Oct. 31-Nov. 28. Montclair
Museum. Open to artists of N. J. All media.
Jury. Awards. Entry fee \$1 for Museum
and AAPL members, all others \$1.50. For
further information write Montclair Mu-
seum.

Montgomery, Ala.

19TH ANNUAL JURY SHOW OF ALA-
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The Art Digest

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New York, N. Y.

THE KNICKERBOCKER ARTISTS 2ND ANNUAL SHOW. Nov. 15-30. 8th St. Gallery. Media: oils, watercolors. Jury. Fee \$5. For further information write John J. Karpick, 115 Cabrini Blvd., New York City 33.

Omaha, Neb.

17TH ANNUAL SIX STATES EXHIBITION. Feb. 2-Mar. 13. Joslyn Museum. Open to artists living in Colo., Ia., Kan., Mo., S. D., Neb. Media: oil, watercolor, tempera, gouache, sculpture. Work due Jan. 17. For further information write Joslyn Museum.

Pella, Iowa

PELLA & VICINITY EXHIBITION. Oct. 25-Nov. 10. Central College. Open to present and former residents of Iowa. Media: oil, watercolor, gouache, pastel. Jury. Prizes. Entry cards due Oct. 12. For cards and further information write John Wesle, Dir., Central College Galleries.

Phoenix, Ariz.

23RD ARIZONA ART EXHIBITION. Under auspices of Phoenix Fine Arts Assoc. Nov. 5-14. Arizona State Fair. Entry cards due Oct. 20. Work due Oct. 25. For further information write Alfred Knight, Chairman, Ariz. State Fair Commission.

Raleigh, N. C.

12TH ANNUAL NORTH CAROLINA ARTISTS' EXHIBITION. Dec. 1-Jan. 5. State Art Gallery. Open to artists who are native North Carolinians, or have been living in N. C. for 12 months immediately preceding Dec. 1948, or have at some time lived in N. C. for period of 5 years. Media: paintings, sculpture, prints, drawings. Jury. Awards. Entry fee \$1. Entry cards due Oct. 25. Work due Nov. 2. For further information write Lucy Cherry Crisp, State Art Gallery, 2nd Floor, State Library Bldg.

Sioux City, Iowa

4TH ANNUAL IOWA WATERCOLOR SHOW. Nov. 11. Art Center Association. Prizes total \$150. Work due Oct. 10. For further information write Freda I. Heilman, Art Center Assoc., 613½ Pierce St., Sioux City 15.

Topeka, Kan.

SECOND ANNUAL EXHIBITION. Nov. 17-Dec. 17. Mulvane Art Museum. Open to residents of Neb., Mo., Okla., Kan. Media: oil. Prizes total \$500. Entry cards due Oct. 23. Work due Oct. 30. For further information write Mary Fleniken, Sec'y., Mulvane Art Museum.

Youngstown, Ohio

14TH ANNUAL NEW YEAR SHOW. Jan. 1-30. Butler Art Institute. Open to past and present residents of Ohio, Penna., Va., Mich., W. Va., Ind., Wash., D. C. Media: oil, watercolor. Jury. Prizes. Entries received Nov. 14-Dec. 12. For further information write Secretary, Butler Art Institute, 524 Wick Ave., Youngstown 2.

SCHOLARSHIPS AND COMPETITIONS

1948 ABBEY SCHOLARSHIPS FOR MURAL PAINTING. \$2,000 year. Open to citizens of U. S. and British Commonwealth of Nations who on June 1, 1948, were not more than 30 years old. Blanks due Nov. 3. Work due Dec. 5. For further information write Edwin Austin Abbey Memorial Scholarships, c/o Mr. Edward Hendry, 3 E. 89th St., N. Y. 28.

GUGGENHEIM MEMORIAL FOUNDATION. Fellowships of \$2,500 for one year's research or creative work in fine art. For U.S. citizens 25-40 years. Candidates must present plans for proposed study. For further information write Henry A. Moe, Sec'y General, Guggenheim Foundation, 551 Fifth Ave.

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57th Street in Review

[Continued from page 23]

vertiginous movement by a simple circle and rectangle in the background. Some of the pictures certainly convey a plastic expression of the intangible unrest pervading our lives.—P. F. C.

Lynn Rowan Solos

From a young artist making his debut, the paintings and sketches by Lynn Rowan at RoKo Gallery make a rather impressive and promising showing. His lack of much formal training sometimes is reflected in the rather dull and drab color of some of the canvases and they sometimes lack that ineffable air of authority which only experience can give, but these deficits are rather compensated for by an unerring taste and the fact that Rowan is apparently not following too slavishly in anyone's footsteps.

I was most impressed by the notebook sketches and the watercolors, although these do not make up the major part of the show. In the former, Rowan shows a strong flair for characterizing types of people, although in his oils the people play second-fiddle to architecture. (To Oct. 6.)—A. L.

Activity at Norlyst

In line with its new policy of four shows a month, the Norlyst Gallery now has two exhibitions in progress. In the front gallery hang paintings by Clayton Whitehill, advertising designer, typographer and teacher. Six of the paintings, original illustrations for his book, *The Moods of Type*, constitute an attempt to state pictorially the feeling aroused by various typefaces, "Bodoni," "Script," etc. Of these the most successful is "Text," which transmits the sensation of the printed page, yet does not compel the spectator to hunt the letter, puzzle fashion. The remaining paintings are all abstractions of a sensation, perhaps stimulated by music (*Tristan and Isolde*), perhaps by a particular time-place-event (*Christmas Eve*). *Heat Wave* seems to come off best.

Erich Kastan and Richard Erdoes hang photographs, drawings and temperas of the West Indies in the other gallery. The black and white photos, taken by both men, show the rich visual interest of life in that part of the world, and do so with a minimum of reliance on the picturesque. Color transparencies by Kastan and temperas by Erdoes complement each other. Most of the handmade pictures abound in charm, whimsy and gaiety. (Until Oct. 2.)—P. F. C.

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Watercolors in Chicago

[Continued from page 8]

toonist who likes to get away once in a while from politics and civic scandals and roam the forests of Southern Indiana. His *Spring Sycamores* is superb for both realism and spirit.

The veteran Oskar Gross, recently returned from war-torn Central Europe, brings back a keenly poignant corner of a cemetery, *The End of the Day*.

In the new picture galleries at Mandel Brothers, the Artists League of the Midwest offers an inspiring little show by six women of the group. The show is modernistic in trend, with the inescapable annoyance of the "influences," but at least two of the exhibitors, Marguerite Hohenberg, one of Chicago's established abstractionists, and Miyoko Ito, young Californian of Japanese blood, have something fresh and original.

Miss Ito, who has won prizes at the Art Institute and elsewhere, though still in her early 20's, is a delicate colorist. Her fine color sense, apparently intuitive, too often is wasted on commonplace drawing of the pseudo-modernistic type common in the American art schools. When she brings her drawing to a par with her color she will have something close to genius.

Mrs. Hohenberg is one of only three or four Chicago abstractionists who seem to sense that abstraction should be an art and not just a trick. She offers ten "Chronologicals," ranging in date from 1938 to 1947. She has a poetic sense which lends to her abstractions a delicate mysticism.

Her compositions are a combination of mathematics and poetry, supposed to be unattainable by the female mind. But she has illustrious sisters in Mme. Currie, discoverer of radium, and Lise Meitner, who helped split the atom.

Montclair Museum School

The Montclair Museum Art School, one of the few in New Jersey approved by the Board of Education and the Veterans Administration under the new regulations, will begin its third year of operation on October 11. Enrollment is limited to 15 in each class so that individual instruction is stressed.

An examination for Teachers of Art in the Chicago Public High Schools will be held December 27, 1948. For information, apply to

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P. S.—“Dear Uncle Sam”

In our mail is a letter from the Academy of Arts in Newark, N. J. which should interest you as it does us. Here it is:

“Dear Mr. Reid: I should like to congratulate you on your article in the September issue of ART DIGEST, particularly the section headed, ‘Dear Uncle Sam’ in which you show particular incisive understanding of certain problems with which I am at present confronted in the operation of my school, and I feel that it will be not only helpful to me but to the general welfare of art education if these matters are aired in the newspapers. I hope more is done in this regard. What you are trying to do has my whole-hearted support.”

(Signed) Very sincerely yours,

..... T. R. BOGUT, President.

Thank you, Mr. Bogut. Yours and other letters and calls make us know this is a very important subject and

that the League is on the right track, as usual, where we have always tried to be to help carry the burdens of the artists of the country.

This situation would be funny were it not so serious, so detrimental, not only to the art schools but to every ambitious young person who aspires to a career in the arts.

In one State one high mogul in the State Board of Education has the supreme say regarding art teachers. We secured a dossier on this person. It informs us he was a teacher of algebra, though not in any university or college. Yet on this man's nod or shake of his head rests the fate of our art schools in this State.

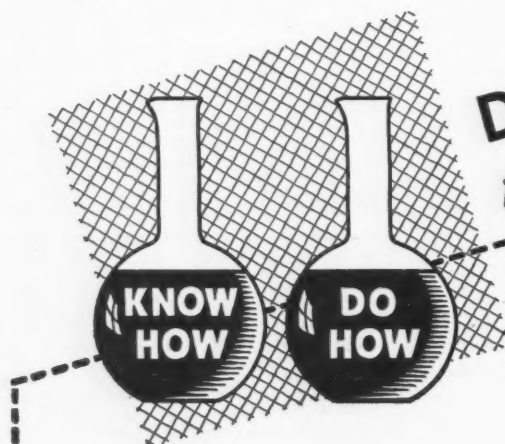
As we previously pointed out, we cannot find a artist member of any of these State Boards—one who can really evaluate the competence of art instructors. We reiterate that two of our foremost and highest paid artists and successful art teachers could not

qualify to teach in their public schools, a profession in which they rank at the very top.

From our windows we recently watched while a large sign was being painted on the side of a building which faced on Seventh Avenue. In very large letters it read, “International Bartenders School.” In a large circle in the center it informs you that “Bartenders are Always in Demand.” We understand this is certified under the G. I. Bill of Rights.

Some G. I. boys being quizzed were informed that a school they were inquiring about would have to guarantee a position after the student had finished his term. But universities and colleges are not so harrassed in the employment of their teachers, though none of them guarantee their students a job. Universities and colleges give degrees, yet degrees are of no earthly value when it comes to qualify with an editor or art director.

Until we get loose in this country from that educational union or trust, or we might call it a system of Fascism, our young people who are anxious to become professional artists are in a bad way. This system is condoning, even encouraging, the mutilation of American history, permitting the growth of Communism with the excuse we must not abridge the freedom of speech. Our little Willies will next be taught to answer mother's “Who dun it?” with a glib refusal to answer as it might tend to incriminate or degrade him. We are lately becoming aware this is no time to spare the rod, either on junior or this system.



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Unsold Pictures and Estate Taxes

We are able to present another informative article on this very important subject by our special counsel, Seymour J. Wilner, well-known authority on such matters. We urge you to preserve this and Mr. Wilner's other opinions on this subject of taxes for neither we nor *DIGEST* are able to supply back numbers.

Here is Mr. Wilner:

In our last article we took a perspective view of the general subject of estate taxation. Now we shall consider the effect of unsold pictures on the estate tax.

Federal law requires the inclusion in the gross estate of all decedent's property, real or personal, tangible or intangible, wherever situated, except real property outside the United States. This obviously includes unsold works of a deceased artist. The figure at which such works are included in the gross estate is their fair market value. But as of what date? Some years ago federal law immutably fixed the date of decedent's death as the valuation date. But now, the estate representatives (executors or administrators) have an option under the federal statute of using either the date of decedent's death or a date one year after death.

The purpose of this option is to provide for shrinkage in value of estate during the year following a decedent's death. If the estate representative so elects, by so indicating on a federal estate tax return duly filed within the time required by law, this optional valuation date (one year following death) may be used to determine the value of the estate assets. If the option is selected, all of the property in the gross estate must be valued as of the optional date. The estate representative cannot value some of the property on the date of death and other property on a date one year following.

The same date must be used for all the assets. So, where a decedent's estate consists of stocks and bonds as well as unsold works of art, the determination of whether or not to use the optional valuation date would rest upon the over-all advantage to the estate, the total value of all assets being considered.

Suppose that some of the pictures are sold during the year following death. In that case, if the option is selected to value the assets as of a year following death, those assets which have been sold during the year will be valued as of the date of sale. This provision of federal law is a distinct advantage to the estate of a deceased artist. Often there is a substantial difference between the appraised values of unsold pictures and the prices which they actually bring when put up for sale.

The liquidation of a deceased artist's unsold works within one year following his death, if the option is selected by the estate representative, will obviate the payment of a larger estate tax, based on appraisal of the pictures, than is justified by the prices actually received at sale.

When estate assets are sold, the sale price is the value on the date of sale,

provided the sale is bona-fide. A sale of a deceased artist's pictures to his widow would certainly invite scrutiny by the tax authorities. That is ordinarily not an arm's length transaction. Yet, such procedure might be advisable in certain circumstances. Suppose there is a deflationary period. Prices are way down. Holding works of art for a higher market is preferable, but liquidation and winding up the estate are also desirable. A sale by the estate representative to the decedent's widow or family will satisfy both objectives. On the audit of the tax return the sale price will be scrutinized and, if below a fair appraised value, the values will be adjusted and the tax appropriately increased.

An appraisal by an expert or experts, under oath, is required whenever the household and personal effects include articles having marked artistic or intrinsic value of a total value in excess of \$2,000, such as jewelry, silverware, paintings, etchings, engravings, antiques, books, statuary, vases, oriental rugs and collections of coins and stamps.

Suppose a decedent's will directs distribution of his art works among his family, or bequeaths specific objects to named legatees, and it is desired to effect distribution or sale of any portion thereof in advance of the investigation by an officer of the Bureau of Internal Revenue. The Regulations provide that a copy of the appraisal may be furnished to the Internal Revenue Agent in charge, with a statement of the desire to sell or distribute before investigation of the estate tax return. This would probably occur before the return is filed, or even prepared.

Then, if a personal inspection of the property by a Bureau officer is deemed necessary, it will be made, and otherwise the executor will be so advised. This procedure is designed to facilitate disposition of such property and to obviate future expense and inconvenience to the estate, by affording the Commissioner of Internal Revenue an opportunity to make an investigation should one be deemed necessary prior to sale or distribution.

Where unsold works of a deceased artist are distributed or sold to the widow, in preference to disposal at public sale, in order to await higher prices in a better market, the widow will pay an income tax upon the profit she realizes, measured by the difference between the sale price and the appraised value at the date of decedent's death. Unless the widow is a dealer in art works, this is a capital gain. If more than six months elapse between the dates of acquisition and sale, only fifty per cent of the gain is recognized for income tax purposes; in no event is the income tax more than 25 per cent of such capital gain.

—ALBERT T. REID.

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CALENDAR OF CURRENT EXHIBITIONS

ALBANY, N. Y.
Institute of Art Oct. 6-18: *Harriet Kenyon*.

ANDOVER, MASS.
Addison Gallery To Oct. 10: *World of Illusion, Stage Design*.

ATHENS, GA.
Univ. of Georgia Oct. 11-Nov. 1: *Portraits in Prints*.

BALTIMORE, MD.
Museum of Art Oct. 6-27: *Abstract & Surrealist American Art*.

BLOOMFIELD HILLS, MICH.
Cranbrook Academy To Oct. 17: *Sculpture from Museum of Modern Art*.

BOSTON, MASS.
Belvedere Gallery Oct.: *Drawings, Paintings and Sculpture*.
Brown Gallery Oct. 4-23: *Charles Hopkinson*.
Childs Gallery Oct.: *Early American Paintings*.
Doll & Richards Oct.: *Contemporary American Paintings*.
Holman's Print Shop Oct.: *Fine Prints*.
Institute of Contemporary Art From Oct. 6: *Oskar Kokoschka*.
Minski Gallery To Oct. 15: *Karl Zerbe*.
Museum of Fine Arts To Nov. 7: *John T. Spaulding Collection*.
Yoss Gallery Oct.: *American Paintings*.
Wiggin Gallery Oct.: *Goya's Disasters of the War*.

BUFFALO, N. Y.
Albright Gallery To Oct. 24: *La Tauscia Exhibition*.

CAMBRIDGE, MASS.
Fogg Museum Oct.: *18th Century English Silver*.
Germanic Museum To Oct. 22: *Kaethe Kollwitz*.

CANAOHARIE, N. Y.
Art Gallery To Jan. 15: *Paintings of American Artists*.

CHICAGO, ILL.
Art Institute To Oct. 17: *Print Collection*; To Oct. 24: *Adia Yunkers*; Oct.: *H. Zsuzs, Kenneth Mack*.
Associated American Artists To Oct. 20: *George Schreiner*.
Chie, Galleries Assoc. Oct. 6-27: *E. Withers, Jessie Botke*.
Field Galleries To Oct. 9: *Jon Corbino, Paintings*.
Public Library Oct.: *Enamels; Dance Drawings by Sonia Roetter*.

CINCINNATI, OHIO
Museum of Art Oct.: *Chinese & Near Eastern Art*; 6 Americans.

CLAREMONT, CALIF.
Pomona College Oct.: *Exhibition of Contemporary Art*.

CLEVELAND, OHIO
Museum of Art Oct. 6-22: *Paintings from Berlin Museums*.

CLIFTON, N. J.
Willow Tree Gallery To Oct. 26: *Annual Group Exhibition*.

COLORADO SPRINGS, COLO.
Fine Arts Center Oct.: *Paintings by Frank Mechau*.

COLUMBUS, OHIO
Gallery of Fine Arts From Oct. 9: *"Romantic America"*.

DAYTON, OHIO
Art Institute Oct.: *Metropolitan Museum Loan Exhibition*.

DETROIT, MICH.
Institute of Arts Oct.: *Steuben Glass*.

FORT SMITH, ARK.
KFPW Gallery Oct. 3-29: *Dutch Paintings from Metropolitan*.

GREEN BAY, WIS.
Noville Museum Oct. 3-30: *North-eastern Wisconsin Art Annual*.

HANOVER, N. H.
Dartmouth College Oct.: *Florida Gulf Coast Group Annual*.

INDIANAPOLIS, IND.
Herron Museum Oct.: *Pictorial Photography*.

KANSAS CITY, MO.
Art Institute Oct.: *Drawings by American Artists*.

LOS ANGELES, CALIF.
Associated American Artists To Oct. 19: *George Grosz*.
County Museum To Oct. 17: *Graphic Art of William Blake*.
Cowie Galleries Oct.: *Contemporary American Paintings*.
Hatfield Galleries Oct.: *Contemporary American Paintings*.
Stendahl Galleries Oct.: *Ancient American & Modern French Art*.
Vigevano Galleries To Oct. 14: *Everett Shinn*.

LOUISVILLE, KY.
Speed Museum Oct.: *Museum of Modern Art Loan, Photography*.

MANCHESTER, N. H.
Currier Gallery Oct. 11-25: *Survey of American Sculpture*.

MILWAUKEE, WIS.
Art Institute From Oct. 8: *French Impressionist Painting*.

MINNEAPOLIS, MINN.
Institute of Arts Oct.: *Ten Pre-Gobelins Tapestries*.
Walker Art Center To Oct. 17: *Everyday Art Outdoors*.

MONTCLAIR, N. J.
Art Museum Oct. 8-24: *Painters Progress; Print Accessions*.

MONTEREY, CALIF.
Pat Wall Gallery To Oct. 16: *Polia Pillin*.

NEWARK, N. J.
Newark Museum Oct.: *Contemporary Paintings and Sculpture*.

NEW ORLEANS, LA.
Delgado Museum To Nov. 15: *Contemporary Painters*.

NORFOLK, VA.
Museum of Arts Oct. 3-31: *Tide-water Art Competition*.

NORWICH, CONN.
Slater Museum Oct. 10-31: *Contemporary American Painters*.

NYACK, N. Y.
Rockland Foundation To Oct. 16: *Arts & Crafts Annual*.

OKLAHOMA CITY, OKLA.
Art Center Oct. 3-24: *Max Beckmann; Chrysler War Paintings*.

PASADENA, CALIF.
Art Institute Oct.: *Watercolor Annual*; *Wood Block Prints*.

PATERSON, N. J.
McKiernan Art Center Gallery Oct. 9-27: *Herbert Schefel*.

PHILADELPHIA, PA.
Academy of Arts To Oct. 10: *Walter Reissel, Paintings*.
Art Alliance To Oct. 24: *Encaustics by Karl Zerbe*.
Contemporary Art Ass'n. To Oct. 13: *"Under a Hundred"*.
De Braux Gallery Oct.: *"New Realities"*.
Print Club To Oct. 15: *Carl Shaffer, Prints & Watercolors*.

PITTSBURGH, PA.
Carnegie Institute From Oct. 14: *Painting in the U.S. 1948*.

PITTSFIELD, MASS.
Berkshire Museum Oct.: *Works by Philip Held*.

PORTLAND, ORE.
Art Museum To Oct. 15: *Bernard Geisner, Paintings*.

RALEIGH, N. C.
State Art Gallery To Oct. 12: *Philip Moore; Calude Howell*.

ST. LOUIS, MO.
Art Museum To Oct. 25: *20th Century Art*; To Oct. 10: *Americana*.

SACRAMENTO, CALIF.
Crocker Art Gallery Oct.: *Prints & Drawings by Francis DeErdely*.

SAGINAW, MICH.
Saginaw Museum Oct. 7-25: *"Michigan on Canvas"*.

SAN FRANCISCO, CALIF.
City of Paris Oct.: *Watercolors by Mabel Pickett*.
De Young Museum To Oct. 17: *Max Beckmann Retrospective Show*.
Labaudt Gallery Oct. 12-Nov. 5: *Ralph Cornell Seigle*.
Legion of Honor Oct.: *Harnett & His Followers; Grandma Moses*.
Museum of Art To Oct. 17: *Spanish Masters of 20th Century*.

SANTA FE, N. M.
Modern Art Gallery Oct.: *Contemporary Paintings and Sculpture*.
Museum of N. M. To Oct. 15: *Hendrietta Hooper; Jack Berkman*.

SPRINGFIELD, MASS.
Smith Museum To Oct. 22: *Syracuse Museum Ceramic National*.
Museum of Art Oct. 7-Nov. 7: *15th Anniversary Exhibition*.

TERRE HAUTE, IND.
Swope Gallery Oct.: *Paintings by Eminent Americans, Loan Show*.

TOLEDO, OHIO
Museum of Art Oct. 3-31: *East Asiatic Glass*.

TULSA, OKLA.
Philbrook Art Center From Oct. 5: *Foremost American Painters*.

UTICA, N. Y.
Munson-Williams-Proctor Oct.: *Oscar Weissbuch Memorial Show*.

WASHINGTON, D. C.
Aden Gallery To Oct. 11: *Paintings by Alston, Jr.*.
Art Club To Oct. 15: *Watercolors by Susan B. Chase*.
Corcoran Gallery To Nov. 16: *Herrut Rugs from Clark Collection*.
Library of Congress To Feb. 11: *Oregon Territory Centennial*.
Pan American Union Oct.: *Humberto Garavito, Oils of Guatemala*.

WICHITA, KAN.
Art Museum Oct. 9-31: *1948 Acquisitions to Murdock Collection*.
Art Assoc. To Oct. 20: *William & Betty Dickerson*.

WILMINGTON, DEL.
Art Center Oct. 30-31: *Portraits Inc. Loan Show*.

WOODSTOCK, N. Y.
Smith Gallery To Nov. 1: *C. J. McCarthy*.

YOUNGSTOWN, OHIO
Butler Institute Oct. 8-Nov. 7: *David Smith Sculptures*.

NEW YORK CITY

A. C. A. Gallery (63E57) Oct. 4-23: *Lisa Mangor*.
Acquavella Galleries (38E57) Oct.: *Old Masters*.
America House (485 Mad.) To Oct. 7: *Ceramics by Wayne Long*.
American British Art Center (44W 58) To Oct. 9: *Augustus John, Isabel Bishop*; Oct. 12-30: *Carolina Martin*.
Argent Galleries (42W57) To Oct. 9: *N.A.W.A. Watercolors*; Oct. 11-23: *Canetti; Maren; Lustig*.
Artists Gallery (61E57) To Oct. 15: *Eugenie and Saul Baizerman*.
Associated American Artists (711 Fifth) To Oct. 13: *Famous Artists*; Oct. 4-23: *Joseph Hirsch*.
Babcock Galleries (38E57) Oct.: *19th-20th Century American Artists*.
Barbizon-Plaza Art Galleries (101W 58) From Oct. 6: *Josef Rulof*.
Barzansky Galleries (664 Mad.) To Oct. 13: *Group Exhibition*.
Bignou Gallery (32E57) Oct.: *Contemporary Paintings*.
Binet Gallery (67E57) Oct. 1-21: *A. Raymond Katz*.
Brooklyn Museum (E. Plkwy.) To Nov. 11: *"What Cortez Saw in Mexico"*; To Oct. 24: *Telberg-von-Teleheim, Photographs*.
Brummer Gallery (110E58) Oct.: *Old Masters*.
Buchholz Gallery (32E57) To Oct. 16: *Contemporary Sculpture*.
Carlebach Gallery (937 Third) To Oct. 8: *Chet La More*; Oct. 9-23: *Haitian Popular Painting*.
Carstairs Gallery (11E57) Oct. 11-28: *Maruja Mallo*.
Chinese Gallery (38E57) Oct.: *Gallery Group Exhibition*.
Contemporary Arts (106E57) Oct. 4-22: *Theo Hios, Paintings*; To Oct. 10: *Pre-Season Group Show*.
Delius (116E57) Oct.: *Contemporary Drawings & Paintings*.
Downtown Gallery (32E51) To Oct. 23: *Fall Opening Group Show*.
Durand-Ruel (12E57) To Oct. 11: *French & American Paintings*.
Durlacher (11E57) To Oct. 16: *Cady Wells*.
Egan Gallery (63E57) Oct.: *George Cavallon*.
Eggleston Galleries (161W57) Oct. 4-16: *Martha Reed*.
8th St. Gallery (33W8) To Oct. 16: *Indoor Art Fair*.
Feigl Gallery (601 Mad.) Oct. 5-19: *Eleanore Lockspeller*.
Ferargil Gallery (63E57) Oct. 4-16: *Chen Chi*.
French Embassy (934 Fifth) To Oct. 20: *French Court & Opera Ballet*.
Grand Central Art Galleries (15 Vand.) To Nov. 4: *Founders' Show*; Oct. 12-23: *Ernest & Eva Watson*; (55E57) To Oct. 9: *Lucille Corcos*.
Hosking (130E56) To Oct. 7: *Cynthia Huff*.
Jane St. Gallery (760 Mad.) To Oct. 16: *Nell Blaine*.
Janis Gallery (15E57) To Oct. 16: *Fernand Leger*.
Kennedy & Co. (785 Fifth) Oct.: *Currier & Ives Prints*.
Kleemann Galleries (65E57) Oct.: *Modern French Paintings*.
Knoder & Co. (14E57) To Oct. 16: *Eric Isenberger*.
Kosdusko Gallery (15E85) To Oct. 16: *Polish American Artists*.
Kraushaar Galleries (32E57) Oct. 4-23: *Heiker*.
Laurel Gallery (108E57) To Oct. 9: *Mark Baum, Paintings*; Oct. 11-30: *Barlach, Kolbe, Marks*.
Levitt Gallery (16W57) To Oct. 30: *Integration of the Arts*.
Julien Levy (42E57) Oct.: *Group Exhibition*.
Lillienfeld Galleries (32E57) Oct.: *Old Masters and Modern French*.
Lotos Club (5E86) Oct.: *Members Exhibition*.
Luyber Galleries (112E57) To Oct. 23: *Museum Selections, 1947-48*.
Macbeth Gallery (11E57) Oct. 4-23: *Charles Culver*.

Matise Gallery (41E57) Oct.: *20th Century Masters*.
Metropolitan Museum (Fifth at 82) From Oct. 8: *Contemporary Chinese Paintings*; Oct.: *Turn of the Century*.
Midtown Galleries (805 Mad.) Oct. 5-23: *Leonard Kistner*.
Milch Galleries (55E57) Oct. 5-23: *Impressions of New York*.
Morgan Library (29E36) To Dec. 4: *Mesopotamian Cylinder Seals*.
Morton Galleries (117W58) Oct. 4-16: *Helen Stotesbury*.
Museum of City N. Y. (Fifth at 103) From Oct. 8: *Photographs of Central Park by Ray Long*.
Museum of Modern Art (11W53) To Oct. 28: *Stieglitz Group*; Oct.: *Collage, Elie Nadelman*.
Museum of Non-Objective Painting (1071 Fifth) Oct.: *Selections from Permanent Collection*.
National Academy (1083 Fifth) Oct.: *Pepsi-Cola Competition*.
New-Age Gallery (133E56) To Oct. 9: *"Art to Live With"*.
New Art Circle (41E57) To Oct. 23: *Tryggvadottir*.
N. Y. Circulating Library of Paintings (51E57) Oct.: *Contemporary & Old Masters*.
N. Y. Historical Society (Cent. Plk. W. at 77) To Oct. 17: *Recent Accessions*.
N. Y. Public Library (Fifth at 42) Oct.: *Scenes of Paris*.
Newhouse Galleries (15E57) Oct.: *Distinctive Paintings*.
Newcomb-Macklin (15E57) Oct. 9-23: *Revington Arthur's Students*.
Newman Gallery (150 Lex.) Oct.: *18th & 19th Century Portraits*.
Newton Gallery (11E57) To Oct. 9: *19 Notable Portraits*.
Niveau Gallery (63E57) To Oct. 15: *Contemporary French Paintings*.
Norheim Gallery (Bklyn.) Oct.: *William Ekgren, Oils*.
Norlyst Gallery (59W56) Oct. 4-16: *Skella Healey*; Oct. 4-9: *Lotte Jacobs*; Oct. 10-23: *Frank Wallace*.
Parsons Gallery (15E57) To Oct. 16: *John Little, Paintings*.
Passedotti Gallery (121E57) To Oct. 16: *Gunnor Bull-Teiman*.
Perla Gallery (32E58) Oct. 4-30: *Darrel Austin*.
Photography Workshop (40W56) Oct.: *Past & Present Work by Pupils*.
Peridot Gallery (6E12) Oct. 5-30: *Seymour Franks*.
Portraits, Inc. (460 Park) Oct.: *Contemporary American Portraits*.
Rehn Gallery (683 Fifth) Oct. 4-23: *Ian MacIver*.
Riverside Museum (310 Riverside) To Oct. 12: *Silvermine Guild*.
RoKo Gallery (51 Greenwich) To Oct. 6: *Lynn Rowan*.
Rosenberg & Co. (16E57) To Oct. 16: *American & French Drawings*.
Salpeter Gallery (36W56) To Oct. 9: *George Russak*; Oct. 11-30: *Irving Lohman, Sculptures*.
Scalamander Museum (20W55) To Nov. 15: *Textiles in Historic Scenes*.
Bertha Schaefer (32E57) Oct. 16: *"The Modern House Comes Alive"*.
Schaeffer Galleries (52E58) Oct.: *Old Masters*.
Schneider-Gabriel (69E57) Oct.: *Permanent Collection*.
Schoneman Galleries (73E57) Oct.: *Fine Paintings, All Schools*.
School for Art Studies (250W90) To Nov. 15: *Paintings and Sculpture by Faculty Members*.
Sculptors Gallery (4WS) To Oct. 16: *Julian Martin*.
Sculptors Court (18 Wash. Sq. N.) To Oct. 23: *Koren Der Harootian*.
Seligmann Galleries (5E57) Oct. 6-23: *Ralph Rosenberg*.
Serigraph Galleries (38W57) To Oct. 9: *Marion Cunningham*.
Silberman Galleries (32E57) Oct.: *Old Masters*.
Society of Illustrators (128E83) To Oct. 8: *Parent-Child Show*.
Steuben Gallery (718 Fifth) Oct.: *New Designs in Crystal*.
Tribune Art Center (100W42) Oct.: *21 Artists of Pre-Hitler Germany*.
Van Diemen Galleries (21E57) To Oct. 14: *Nine Alumni From School for Art Studies*.
Village Art Center (224 Waverly) Oct. 3-23: *Watercolor Annual*.
Village House (130W13) To Nov. 15: *Bas-Reliefs & Paintings*.
Washington Square Oct.: *Outdoor Exhibition*.
Weyhe Gallery (794 Lex.) Oct. 4-Nov. 3: *Work by Cherry*.
Whitney Museum (10WS) Oct.: *Selections Permanent Collection*.
Wildenstein (19E84) Oct.: *French 19th Century Portraits*.
Young Gallery (1E57) Oct.: *Old and Modern Paintings*.

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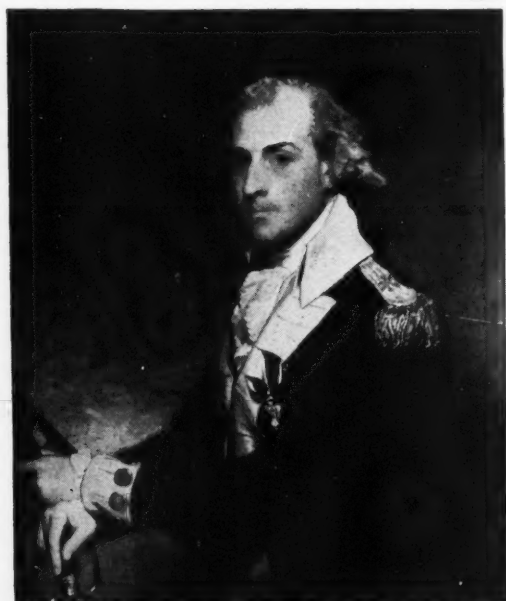
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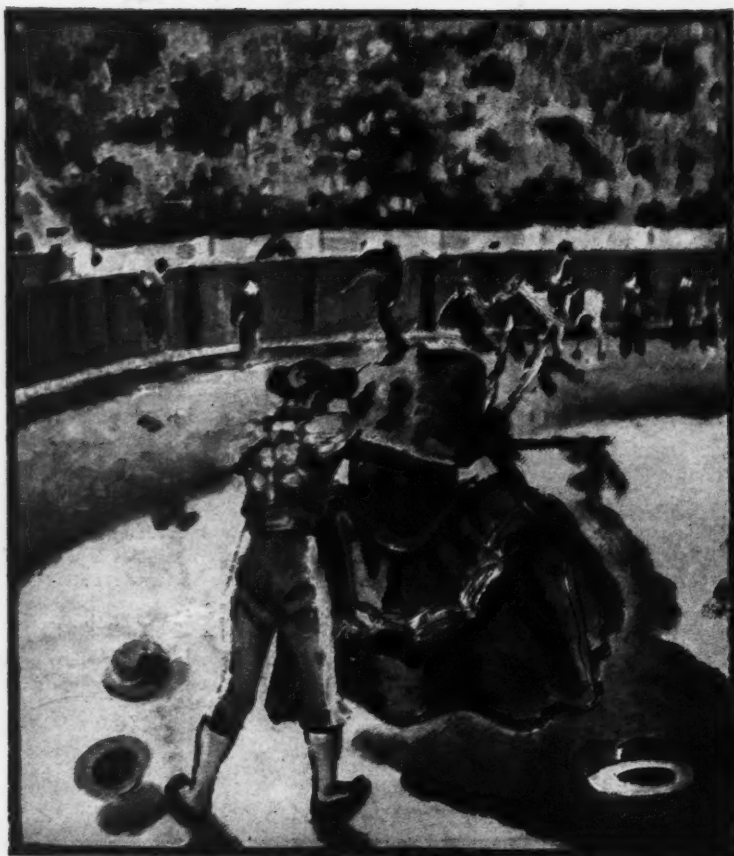
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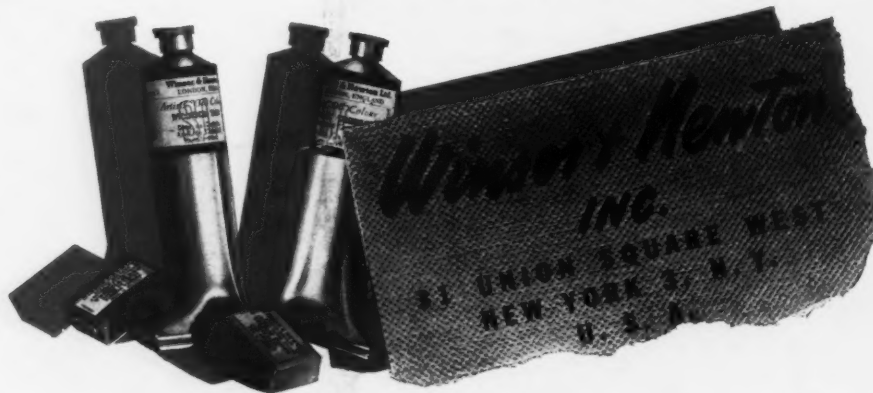
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